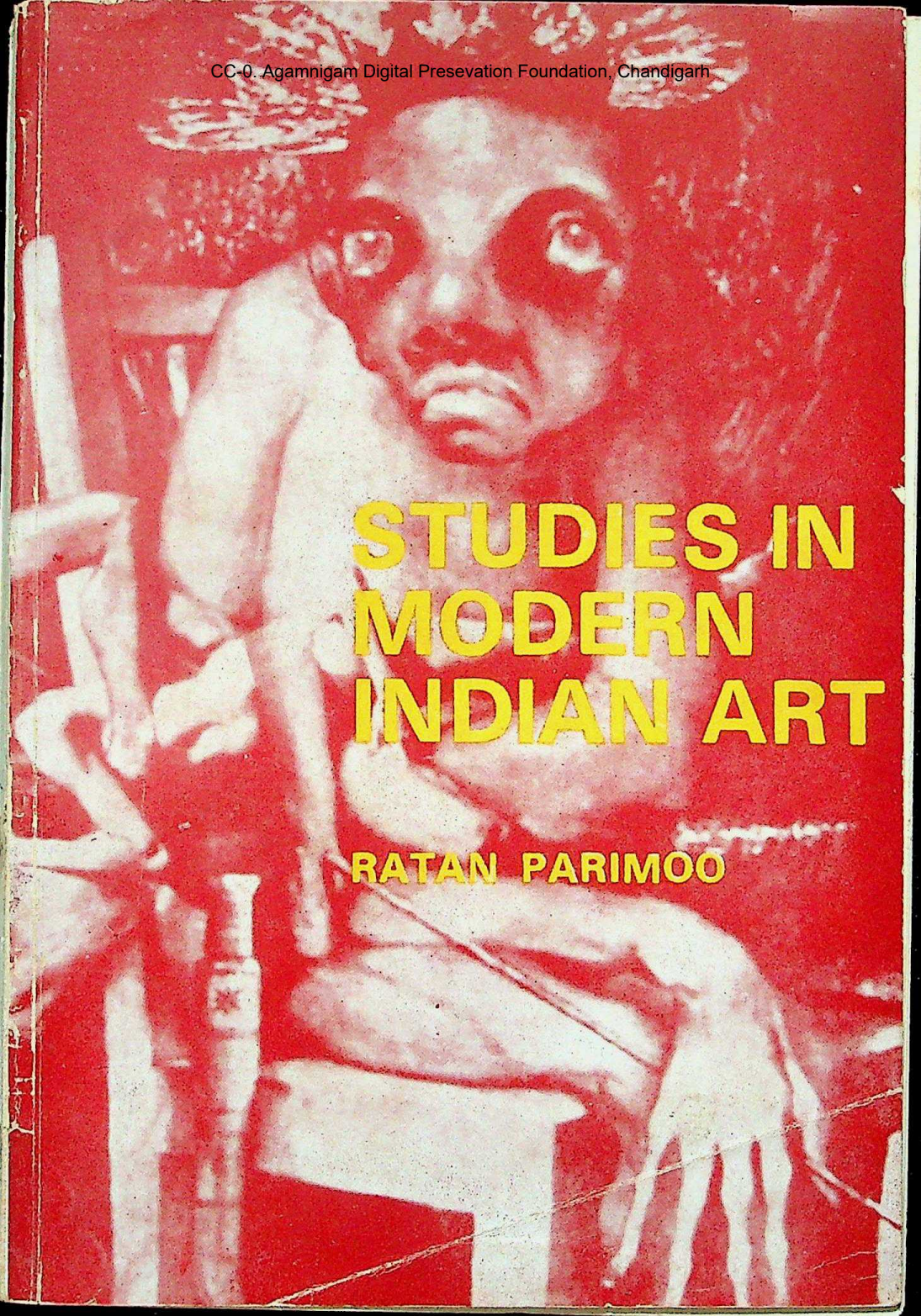
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



STUDIES IN MODERN INDIAN ART

RATAN PARIMOO

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

STUDIES IN MODERN INDIAN ART

(A collection of Essays)

RATAN PARIMOO
DEAN, FACULTY OF FINE ARTS
M.S. UNIVERSITY OF BARODA
GUJARAT INDIA

KANAK PUBLICATIONS
BOOKS INDIA
NEW DELHI INDIA

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

This collection of essays is dedicated to the artists who form the subject of this study.

By the same author
The Paintings of the three Tagores:
Abanindranath, Gaganendranath, Rabindranath—
Chronology and Comparative Study

4715

State Museum Library
Lucknow

© Kanak Publications
(Books India Project) 1975
37B, Pandara Road,
New Delhi 110 003,
INDIA

PRICE : Rs. 40.00

PRINTED IN INDIA
at Shaheed Prakashan Press,
A-794 Amarpuri, Nabi Kareem,
Paharganj, New Delhi-110 055

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Foreword

Dr. Ratan Parimoo combines in himself the discipline of a creative artist and that of an art critic and historian, capable of articulating himself as much in paint and brush as in words and phrases. He has already established his claim to be regarded as a responsible, knowledgeable and competent analyst and historian of modern Indian art, by the publication of *The Paintings of three Tagores: Abanindranath, Gaganendranath, Rabindranath — Chronology and Comparative Study* (University of Baroda, 1973), perhaps the most definitive book on the subject published so for. None is therefore likely to doubt that he has earned the right to give his analysis and interpretation of the more important aspects of the art situation in India of today and yesterday.

This is exactly what Dr. Parimoo does in the nine short essays that have gone into the making of this small book. It is not a history of modern Indian art, but the studies are historical in each case and taken together, provide nevertheless a brief and objective and yet a perceptive introductory history of the subject. The presentation throughout is factual, interpretations fair and balanced in judgements sober; indeed, an academic detachment marks all the studies, which is welcome. A fairly comprehensive bibliography enhances the value of the publication.

I would commend this book to all those who are on the look out for a general but dependable historical introduction to modern Indian painting and sculpture.

New Delhi
25 November, 1975

Niharranjan Ray

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Preface

The collection of essays presented here attempts to give a historical account of the development of modern art in India during the twentieth century. But it is not strictly speaking a history in the sense of dealing with chronological periods. However, the viewpoint is primarily historical rather than ideological. It has been the tendency of many writers on the subject to take an ideological—and therefore a coloured—standpoint according to which only certain artists or tendencies seem significant. In the case of the essays presented here, no ideological viewpoint is propounded but a certain standpoint will be implicit. Frankly, I find myself unable to align with one or the other conception of 'Indianness'. Yet it is the contention of the present author that it is possible to be objective and base one's judgement on facts and internal and intrinsic manifestations of a given kind of artist or trend.

Some of these essays were published in *The Times of India* and the *Lalit Kala Contemporary* during the last few years. I take this opportunity to thank the respective editors for their valued encouragement. Essays I, VIII and IX are completely new, whereas the rest of the essays are presented either in their original or revised form which may differ from the published version.

However, the standpoint or tone or range of factual material has not been altered especially in the essay on "Baroda Painters, Graphic Artists and Sculptors", which was written in 1965. In "Indian Painting Since 1850", which was written in 1968, the fourth section was never published at all.

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Since I am a painter as well, these essays may be taken as to how an insider may analyse the situation as if he were an outsider at the same time. To many this kind of objective-subjective interpretation might seem odd. A painter indulging in history and criticism of art, is not accepted easily in the world of art. Still, while going through my bibliography, it will come as a surprise to note as to how many Indian artists not only wield the pen but also have attempted critical and historical analyses. This represents a stimulating contribution to the discussion on the developments in the visual arts in our country today.

Baroda
November, 1975

Ratan Parimoo

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Contents

I	Sociological and Formal Problems of Modern Indian Art	1
II	Indian Painting Since 1850	14
III	Modern Movement in Indian Sculpture	31
IV	Baroda Painters, Graphic Artists and Sculptors	45
V	Influence of Cubism on Modern Indian Painting	70
VI	Tantric Trend in Contemporary Indian Painting	76
VII	The Struggle for Image in Contemporary Art	82
VIII	New Trends in Figurative Painting	87
IX	Pop Art and the Problem of "Kitsch"	105
X	Index	115
XI	Bibliography	120

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

I am grateful to the enthusiasm of the publisher, Shri Jayant Baxi, for his kind offer to venture into publishing this collection of essays. I am also thankful to Dr. Niharranjan Ray for contributing the Foreword. Lastly I greatly appreciate the meticulous proof reading painstakingly carried out by Mr. R.K. Shankar.
The image used for the cover is taken from a painting by Shri Bikash Bhattacharya.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Sociological and Formal Problems of Modern Indian Art

What are the hallmarks of modern art, in a larger perspective ? We know that since the time of Renaissance in Europe, the word "modern" has been used continuously. In fact, even until the beginning of this century, books on the history of art considered the beginning of modern art with Giotto, implying a break with the medieval times. But, in recent years, increasingly, "modern" is construed as a break with the past and a break with the tradition. In the context of European art, it refers to the classical and the realistic tradition. "Modern" also has now come to mean what belongs to the contemporary times. In that sense we have then modern art in each historical period lasting for a duration of time. Thus, each age will have its own modern art in relation to the "spirit" or *zeitgeist* of the age. This also points out to another fact, which is the aspect of change. What is "modern" today may not seem "modern" tomorrow. Conversely some features from the past may have a significance and relevance for the present and such a development may also be singled out as modern. All this leads to the basic theoretical issue, which is the concept of the very phenomenon of modern art. In the formation of this concept we have also to take recourse to the facts of history.

Let us first take up the issue of "revolt". The first revolt which

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

was responsible in rejecting the supremacy of classical ideals was initiated by the Romanticists. With Romanticism, we also see the beginning of a continuous series of revolts. Thus the Realists, the subsequent generation after Romanticists, rejected Romanticism. Thus revolt involves rejection of the existing values. It involves replacing them with a new set of values and in turn, the new set of values creates a situation when they too are also rejected and replaced.

Granted that in the past, even before "Romanticism", we do note changes in values from the Greeks to the early Christian Art or from medieval period to the Renaissance with the Mannerist interlude, Baroque, etc. Even in Greek art itself there occurred the Hellenistic rejection of the classical equipoise. In our own country, we are familiar with the Gupta repudiation of Kushan naturalism, the rival points of view of Rajput and Mughal artists, the Rajput rejection of Jain conservatism, etc. But, since the Romanticists, there is a quickening of the pace of the revolt from decade to decade and even within a decade, as we have been witnessing in our own life-time.

The next premise is that the revolutionary is at war with his own time, with complacency and stagnation, with whatever becomes a hindrance, with the so-called accepted rules and norms. In the action of the revolutionary then there is an affirmation of the individual bringing to the fore his spiritual crisis. Growing individualism is a fundamental development from the Romantics onward, the assertion of the individual's right to express his experiences and feelings, the way he feels them and in the technique and manner in which he likes to portray them. The individual, therefore, fights against the collective. He refuses to conform. The individual does not wait for the behest of a commission. He does not paint for the satisfaction of the patron, but paints through a compulsion, to statisfy his urges and needs. Painting becomes a faith, a part of life, life itself. It represents the artist's *weltanschauung.* We have a record of this spiritual crisis in Van Gogh's letters, in the work of Goya or Nolde, to give a few examples.

"Modern" also signifies progress. The revolt is not in the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

negative sense alone. There is an element of progress, an element of newness, "innovation", a broadening of horizons, the germ of an idea hinted earlier, which is taken up and fructified by the successor generation. The range of innovations involve the handling of technique or invention of new technique, new imagery — a new use of already known symbols or conjuring of new images in new relationships. This leads to the concept of the *avant garde.* Those who stage the revolt, who reject, who replace with "innovations", are also the forward looking, the *avant garde.* The revolutionary is also the leader.

There is the insatiable urge on the part of Man to go on and on, never to stop. This may be taken as a purely Western concept but this can apply particularly to modern technological society, therefore even to the present-day Eastern cultures which are also on the way to becoming modern technological societies. "Modern" also signifies an attitude. It involves retrospection. An attitude to past; re-interpretation; a new and fresh sorting out of the relevant from the irrelevant, the significant from the insignificant.

The last point I want to mention is the milieu, the spirit of the time, the *zeitgeist.* Its importance is becoming more and more clear due to the work of the sociologist and the anthropologist. Each phase of a society having certain peculiar political institutions, philosophic and religious outlook and other social forces at work, which give it its distinct character. Once the political and economic structure changes and philosophical outlook becomes different, the whole character of that era of the society changes. The conclusion is that an epoch has a given social characteristic and given those characteristics we have a certain special kind of art. The corresponding relationship between the social forces and the art conditioned by these cannot be underestimated. The "moments" of revolution in art are also epochal moments sociologically. With social change, change in art is inevitable.

The series of changes from the Romantics onwards have also coincided with changes in philosophical and scientific thinking and in the political and economic set-up and ideologies. The "moment of Cubism" which is also simultaneous to another epochal change,

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

namely, "Abstraction", has been at length described by John Berger, in terms of the propounding of the theory of Relativity; the first World War, rising working class militancy, the Bolshevik revolution and so on.

The same tempestuous changes in Western life and thought (like Marxian, Freudian and Existentialist concepts) that comprise the twentieth century culture have had an epochal impact on the other arts as well thereby causing complete change in their form and content. Thus, in the Western countries the phenomenon of modernism in art is paralleled by similar revolutionary manifestations in literature, poetry, theatre and music. In each of these creative spheres there are *avant garde* leaders and *avant garde* experimentations. Indeed at times there have been strong mutual interactions and impinging among painters and poets, artists and architects, sculptors and scientists, theatre and painting, to the eventual enrichment of one and all.

Much has been written on these aspects of modern art. What is of our concern here is the spate of movements and personalities since mid-19th century: from the heroic efforts of the impressionists, the poineering post-Impressionists, Cubism and Abstraction, Fauvists and Expressionists, Dada and Surrealism, and the post second world war American movements like Abstract expressionism, Pop art, Op art and Kinetic painting and sculpture. Their ideologies, sources, technical innovations, successes and failures, the influences of science and technology, the autonomy of form, colour and structure, the mystique of purity, the claim of the human psyche and the unconscious in the context of the significance of the image, the relevance or irrelevance of illusionism and figural representation, dehumanization, all these are part of the present-day aesthetic discussion and polemics. And when it comes to details, we in the East may note with some satisfaction the role that has been played in these searchings for new aesthetics by Japanese and Persian art, as well as Buddhist and Chinese philosophy.

To return to the tenets of the concept of the phenomenon of modern art, these serve for the present-day critic as norms of value judgement, as scales for measuring greatness or significance, as

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

measuring rods for evaluating the creative output of various artists and generations. We thus arrive at Delacroix's greatness as the leader of the rebellious Romanticists, Goya as reflecting poignant spiritual crisis, Monet as the Impressionist *par excellence*, his works being superior to the rest of the Impressionists and hence their higher monetary value. Picasso the inventor of cubism, Kandinsky as the first Abstract artist, Jackson Pollock as the first Action painter; the importance of Picasso's *"Desmoiselles D'Avignon"* as the first Cubist painting and his "Guernica" as the most forceful social document.

II

Now we shall try to explore, presuming, that such a framework as elucidated above, is applicable to the study of Indian art of the present century, then how can we characterise it as a phenomenon. Whether it can be called "modern" ? Whether it would be necessary to qualify it within Indian context ? What will be our estimation of its achievements ? How can we evaluate the artists of various generations ? How will such an evaluation be effected by the premises that we may assume ?

It may be convenient to start with the sociological angle. Modern art in the Western context is closely related to the kind of social situation that is obtained there. This social situation is characterised by breaking up of monarchic rule leading to the formation of democratic society, the Industrial revolution and the impact of scientific and technological advances. We have on the one hand in India, a crisis caused by the introduction of similar situations and on the other there is an attempt to come to terms with these changing patterns. In the Western society the changes are caused by their own intellectual efforts so that these are absorbed and assimilated and consequently a stage is set when it is ready to receive new development. Every new achievement is solidly based on a previous one.

The Indian situation is not of the same kind. Ours has been a traditional society which is now coming face to face with the new techno-scientific developments. These developments are not as a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

consequence of our own intrinsic intellectual efforts but out of sheer necessity have had to be adopted. These developments have been forced on us since as a British colony we came under the Western domination. We have not been able to have the necessary breathing space and time to absorb any one development which would give us the readiness to accept the next development. Consequently we are faced abruptly with a series of far-reaching changes.

This has resulted in a curious crisis of its own kind. We have all the stages present in our society from the neolithic to the atomic. We have communities which have not yet seen a telephone or radio or electricity, to the other extreme group of sophisticated scientific workers and research establishments. We have a small urban class but even this possesses many contradictions. The so-called well-to-do may live in a modern house with all the new amenities but their thinking at social and other levels may still be conservative or even unabashedly backward. We do not also have the influential cultivated urban elite base which has been the mainstay of modern movements in the West.

Therefore, the peculiar social environment obtaining here in India is going to have its restraining effects on the creative efforts since certain kinds of preoccupations may seem out of context. The insufficient availability of certain technological facilities will necessarily limit the experimentation of the kind which attempts to bring art and technology closer. The socio-cultural contradictions which have emerged alongside the current industrialization processes, are also reflected in the present-day artistic activity in our country in the mutations of which Western and traditional, past and present elements, come to fusion, necessitating readjustment of values but more often leading to confusion.

It is equally difficult to define the modern Indian psyche as far as creative artist is concerned. He too is a combination of the rural and the urban, lower middle class and upper middle class, conservative, traditional religious upbringing with probably an admixture of secular ideas and openmindedness. Equally in an urban situation, it is more likely that one may grow up harbouring a contempt for one's own culture instead of cultivating a natural

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

rapport with it. A young creative artist's upbringing may involve elements of these extremes in varying degrees, which in either case are going to very strongly condition his sensibilities and bound to cause serious dilemmas. I would also go to the extent of saying that this dilemma can have a crippling effect on creative imagination. The scope of this dilemma gets magnified as we bring up the reality of the impact on us of the Western arts and ideas.

The relation between the artist and patron is another factor to be taken note of, alongside the cultural context of art. In the past, art served a definite purpose. An artist or groups of artist-craftsman were employed and assigned specific projects. The artist knew the reason for which he was executing a work and its appreciation by the patron or the audience was assured since the art lovers too reacted to the work within that definite reference. Both these situations have changed for the Indian artist now.

The Indian artist today is transplanted from the feudalist set-up into an urban/industrial set-up and left free to fend for himself with regard to bodily nourishment as well as creative nourishment. He no more requires the traditional sculptural or pictorial vocabulary to satisfy his patron or to communicate to his social group. In the changed circumstances, the traditional conventions obviously have no more validity as their meaningfulness for the society has withered.

Sociologically yet another factor is noteworthy. During the period of British domination we became aware of our backwardness and the decaying of our culture. The attempts to bring about a revival or renaissance was visualised in terms of (1) re-evaluating the past which we began to learn to respect and (ii) adaptation of the new rationalist ideas. Just as there were two schools among religious and social reformers, there were similarly two opposed ideologies among the nationalist politicians. These ideas also had their impact on the artistic thinking where again two schools of ideologies emerged. One group thought in terms of reviving the tradition, taking a cue from the past and banishing all the supposedly anachronistic Western elements and accepting the whole range of features of the eastern arts as the worthy cornucopia to tap

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

from. And the other believed in slavish imitation of the West.

In the phenomenon of Modern art in Europe "down with the past" (*antipassatismo* of the Italian Futurists) was a sacred slogan, whereas our situation provides with a dichotomy since we have been preoccupied with the quest to establish a rapport with past. Though I think, as it has been felt in Europe, tradition can be a big burden. The weightier the tradition the greater is its burden which can in actual fact have stifling effect on creativity. As a colonial country which had been fighting for freedom, such an introspection is understandable and the need for a national image has become a strong political motive since we are an independent nation today, having freed ourselves from Western yoke. Happily, in the post-independence era, the rapport with the past and the search for national identity are not being equated.

In the hey-day of Revivalism, the Indian artist was not only trying to fight the Victorian prejudice against Indian art but also striving to reassert his ability and the right to become a good creative artist once again, worthy of the past tradition.

The revivalists were hopeful of creating a new art which would possess the mysterious "Indianness", a term which was first introduced by E.B. Havell, though the need for there being an Indian element in Indian art was also suggested by early British administrators, who recommended to paint themes from ordinary Indian life as well as from the epics and myths but in the European realistic manner.

Contrarily, the Revivalists prescribed using the Indian method of the miniature and the fresco. Some among them in Bengal also visualised a new Indian art of the future. The controversy began while posing the question whether it can be done by an insulatory outlook or by being openminded and responsive to the newly emerging European revolutionary movements. For a time the "Indianness" went into the background and there was a whole-hearted welcome and adaptation of every new manifestation that the Indians heard from Europe, mostly by artists from the north as well as those based in Bombay during the 'forties and' fifties.

This generation of artists styled themselves as Progressives believ-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ing in internationalism. They saw to it that the concept of Indianness was downgraded as retrogressive and reactionary and made synonymous with narrow-mindedness. This extreme stand has softened to give rise to the view that although Indianness is really not essential yet if it is desired then it will come automatically, when the artist happens to be sincere and opens up himself to his environment. How one can find out who is sincere and how can one trace Indianness in such a sincere artist is really a moot question,—a question that is probably insolvable as it is to justify its desirability. This has shifted the attention from the quintessential hallowed past to the Indian sensibility which purports to show awareness of contemporary Indian ethos and its potential to furnish sustenance for creativity.

Potentially the idea of "Indianness" has never really died down. As an idea it has been latently persistent and has thrown up a series of revivals. If the first revival was that of the classical phase (Ajanta, Mughal) subsequently the more folk and primitive variations of Indian art drew attention starting from Bengal Pat (Jamini Roy), Basohli (Amrita Sher-Gil), Jain in the early-,fifties, and in the recent years all kinds of tribal artifacts have been adapted by both painters and sculptors. The latest but not the last fad is the plagiarisation of the Tantric diagramatic symbols. If the initial preoccupation with the past was in terms of chauvinism, the subsequent manifestations are balanced and genuine attempts in not only grasping the tradition (a fond hope of the late Dr. A.K. Coomaraswamy) but also a creative and formal re-evaluation of it in terms of modern sensibility. This has also enlarged the meaning and the field of tradition.

Awareness of "Indianness" has been responsible for the picking up of pictorial means like painting without cast shadows and without perspective, painting with lines and in bright flat colours. Very often the results have been mere pastiches, repetitive and uncreative, betraying lack of taste and judgement. Yet it is noteworthy that such pictorial means came in current usage because of their modernity since such a pictorial vocabulary was approved by the non-illusionistic tendencies in the West and hence regarded

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

as sign of *avantgardism* and internationalism. But it has to be asserted that the preoccupation with Indianness of whatever variety precludes any possibility of revolutionary art.

We have probably never had a situation when there was an *avant garde*. Perhaps the Bengal school of the early twentieth century could be given the stature of the *avant garde*. And the artists of the ,thirties and ,forties could be construed to have staged a rebellion against it. Curiously now we have got another rebellion which is the rebellion against the internationalism. Here such a rebellion gets the stature of *avant garde* yet the actual pictorial achievement is measured by way of establishing kinships and parallels with certain current Western fashions—the so-called new figurative painting of the recent years. It is an attempt in wanting to become insular but the dichotomy is provided by the fact of the artist's helplessness against being subsumed by foreign influences. Thus intention and belief rather than facts of the situation achieve the status of norms-providing factors.

These divergent views about the relevance of Indianness and national identity in the context of the visual arts have inevitably thrown up different solutions and outlook as obtained in the works of different artists. In other words, growing individualism emerges as a significant feature which distinguishes the art of the present century from the Indian art of the past centuries. Since the influences absorbed from the West have been playing a major role in the way the Indian artist visualises the problems for his creative exploration, an element of "synthesis" is unavoidable.

Indeed, it is my contention that Indian art activity came under the orbit of Western sphere of influence from the moment Ravi Varma began his adaptation of the European Neo-classical style to paint Indian mythological pictures. At this point, the questions arise: How individual an Indian artist can be if he is conditioned by the inevitability of "synthesis"? How can he escape "synthesis"? Will he be able to transcend being only a follower of some indigenous mode or some latest Western innovation i.e. is he doomed to be an eclactic? Of course the view that individualism in India is an anathema is only untenable.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Our Indological scholars are shirking from giving the individual masters their due—those mostly anonymous masters who must have planned, supervised and executed the construction of such extraordinary range of sculptural and architectural monuments, and who must be regarded of exceptional individual talent.

Just as modern Indian painting and sculpture are a measure of the culture of our country today, the same can be said for the current Indian literary preoccupations and the "New Wave" cinema. It may be argued that in literature we have a parallel phenomenon, when it began with the writings of Michael Madhusudan Dutt and Bankimchandra Chatterjee during the late nineteenth century. Here too the Indian novelists and poets began adopting the pattern and form of English poetry and prose starting with the descriptive realism. Even the subject-matter at times was selected with an eye on its similarity with some western counterpart as e.g. in historical novels. (K.M. Munshi is supposed to have lifted characters from the *Three Musketeers* of Alexander Dumas for his novels based on medieval history of Gujarat). We also witness the trend of portraying Indian village life as in Premchand's works as a direct debt to the Russian novelist Maxim Gorky, though the idea is equally Gandhian. Interestingly enough, aspects of Indian rural life are also observable in the contemporaneous paintings of Amrita Sher-Gil. It would probably not be a wrong assumption that in many of the Indian languages the young writers and poets of the current generation are feeling the same kind of conflicts and dilemma as it is among the visual artists.

In novels, poems and playwriting there is the influence of Sanskrit dramas, the use of mythological or historical themes combining it with Western elements like presentation in the restrained formalised Greek stage form or in the highly dramatic Shakespearian vein. Then there is the trend of exploiting the regional folk forms like *Tamasha* or *Jatra* or *Bhavai*, as opposed to becoming handmaidens of existential, phenomenological, Surrealist or "stream of consciousness" manifestations. I personally think it will be advantageous to the artists if they try to come in closer contact with the men of literature and try to feel and grasp the cultural conflicts the way

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

they do so.

We have a parallel movement in cinema also especially since the emergence of Satyajit Ray over two decades ago. As it is essentially a twentieth century technological medium, film-making is not burdened with tradition. But since the position has been widely accepted that cinema is an art and distinct from cheap mass entertainment, many questions have arisen, which are both stylistic and thematic. Again it may be contended that these questions have an analogous basis as in visual arts and literature. The problem of supremacy of technique and form over the theme is also involved. But important is the question of presenting Indian life through the sensibility of an Indian. Here lies the catch. Most Indians indulging in the creative arts, especially in a highly technical and sophisticated medium as cinema, learn it through their acquaintance of the work of Western masters in the field.

Thus, an Indian tends to be alienated from his own culture and, therefore, his portrayal of Indian scene is actually done through the vision of that Western master whom he chooses as his mentor. The only exception probably is Satyajit Ray, who in spite of many influences, has remained basically Indian and true to his own individualism. However, here I am not talking about approval or disapproval but rather highlighting the dilemma.

Indian art criticism (concerning the study of twentieth century Indian art, if we may begin using that phrase) at times gets hopelessly lopsided. Undeserved and exaggerated significance and importance get attached to works of art or individual artists if they may seem to echo a certain so-called view of Indian sensibility (be it social consciousness, Indian environment and what have you). But in actual fact the artist or the work in question may be highly derivative and a poor imitation of a minor Western artist if not a repetition of an earlier solution by another Indian artist. A case in point of the failure of the Indian art critics to rise to the occasion is the complete bypassing of the recently held restrospective exhibition in Bombay of N.S. Bendre who is one of our outstanding artists.

Indian art criticism has to come out of dilettantism. Empty

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

enthusiasms and drum-beating for pets have to be replaced by professional competence and balance, achieved through breadth of knowledge based on a historical perspective, information and critical insight. We have to establish a counterpart of what the film critics call "filmography" or what in cricket is called the score history. There is enough scope for technical and intrinsic study of trends as they are occurring, of the growth of individual artists and of separate works, to establish originality, topicality, to pin-point significant landmarks and in order to provide and put to test hypotheses for norms of judgement and evaluation.

Do we have counterparts of "Nude Descending a Staircase" (Marcel Duchamp), "Red Studio", (Matisse), "I and the Village" (Chagall), "Persistence of Memory" (Dali), "Guernica" (Picasso), "Number 1, 1948" (Pollock), "Goat" (Rauchenberg), "Thumb" (Cesar), "Seven Figures and one Head" (Giocommeti) ?

Even regional features and contributions to the comprehensive national art scene deserve to be analysed and sorted out, for we refuse to accept New Delhi as our sole cultural metropolis (or art centre), like London and New York are for their respective countries. It will be myopic to view the current art manifestations of the country on the basis of what is available through the activities of Delhi-based artists to which critics should not succumb to.

Commercial success through dealers' galleries is also suspect so far as quality is concerned and need not be confused with the real stature of the artist's work. We have now behind us creative output of several generations of artists of varied nature as well as attempts at critical commenting provocative enough for fresh and more rational evaluation and analyses by linking in time and space-streams the diverse melange of tendencies in any feasible groupings. In the absence of lively discussion in professional art journals the precious little space graciously given to the arts by the newspapers and periodicals should be used with greater responsibility and while having no truck with gallery promotion it should not be wasted in printing shop-talk or arbitrarily selected pictures.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Indian Painting Since 1850

The story of Indian painting during the last hundred years is not so much of achievements as of conflicts, confusion and changes. One cannot talk about the outstanding artists and the great masterpieces that may have been produced, but instead, one would have to emphasize the struggle and the transformation—the struggle in quest of a national identity, during the process of which, a great transformation has been taking place.

Yet it should be noted at the outset that the investigation of the developments in art since the mid-19th century can be an exciting subject of study, though very complex in itself, demanding on the part of the investigator an acquaintance of the country's cultural heritage, knowledge of modern Indian history, especially the impact on Indian mind and culture of the British rule including the art education introduced by the colonial administration, the contemporaneous developments in Western art, and, of course, a maturer sensibility. Perhaps, a person with such a combination is a rare thing, which may be the reason why a comprehensive investigation has not been attempted so far. I am making this observation in order to underline the complexity involved in the task and also to suggest the worthwhileness of undertaking such a task. To my mind it would be rewarding, if the study of contemporary art situation is treated with the same seriousness and respectability as has been the study of earlier art periods.

Basically the problem in contemporary Indian art is what the historians of culture call the conflict between an old traditional

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

society suddenly facing modern technological age—the problem of adjustment. It is a conflict between old values and new values—old values which have been lost and are only being re-discovered now while the process of their assimilation has just begun. It is a problem of being international and of finding a national identity amidst fast-changing attitudes. At certain levels the struggle has been carried out furiously and at certain levels half-heartedly. Often at certain levels the problems and the questions have not been clearly understood. The story, thus, can be interpreted as that of confusion, changes and a limited victory, for many battles are still to be fought and won.

The period of investigation could be divided into four phases. First, the introduction of the British system of art education based on academic naturalism against a background of decaying tradition. The second, that of reaction to the European aesthetic standards against the background of discovery of the art of the past tradition. This period is also that of fierce nationalist activity when the struggle for Independence was at its peak and the slogan of "Swadeshi" was proclaimed. Then there is the third period of transition comprising the ,twenties and ,thirties when there was a reaction against narrow nationalism and when the revivalist tendencies took a different turn. In these decades several forms of revivalism did take place. In fact, since the time of revivalists, the ghost of tradition has been still haunting us. The fourth period, since Independence (,fifties and ,sixties), is a crucial one which has witnessed an upsurge and tremendous activity both quantitatively and qualitatively. Many artists of this generation were born and brought up in the revivalist background and once again the artists have had to re-define their attitude to both revivalism and tradition.

I am using the term, Revivalism in a wider sense (without the disrespect into which it has fallen today), since contrary to what is generally believed, each generation has looked at tradition with a fresh angle and seeing it within the framework of the creative problems facing them. Common to all these generations has been an urge to create a new art of the time—of modern India, of the new India that was emerging.

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Art of the colonial British India—
(Second half of the 19th Century)

The art situation in he 19th century India has not been given much attention. Partly because there are scant records, and also, partly because there has been the feeling that hardly any noteworthy work has been created in this period. Consequently, a sense of embarrassment seems to have developed towards this period, which is perhaps why critics have overlooked it. A careful analyses of the art situation in the previous century can explain the confusion which prevails today and also throw light on the present predicament.

It is generally agreed that the 19th century witnessed a breakdown of tradition. The traditional arts had fallen into oblivion and the link with tradition had more or less broken down. With the loss of power of the Rajput courts (for example) royal patronage was no more forthcoming. However, artistic activity continued at broadly three levels conditioned by the patronage that was offered.

First came the painting done for the British colonial administrators by Indian painters of the Mughal lineage. The primary concern of these patrons was not art but they were interested in pictures as mementoes of an Indian sojorn. Some of these who were influenced by the English cult of the "picturesque" took keen interest in Indian tropical birds and flora, in peculiar Indian characters and typical scenes from Indian life, which they got illustrated by the Indian artists. These hereditary artists still retained certain elements of Mughal tradition, therefore could draw fairly realistically with meticulous details and shading which was what the British expected of them.

The second was the art practised at pilgrimage centres like Nathadwara in Rajasthan and Puri in Orissa, about which we know more today. This is generally termed as folk art and since these areas were uninfluenced by the British Raj, this art showed very little impact of European realism. This art in the form of paintings on cloth or on waste paper, done with cheap pigments, seemed stylistically a simplified and bold version of the art practised in the court centres before. Another variant was found in the Kalighat

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

paintings of Calcutta, wherein the forms have been brought out in emphatic volume by means of large brushstrokes of rudimentary colour and thick bold outlines. This art form was destined to have a profound influence on the 20th century Indian painting.

The third group was the painting done by European or British painters for the British officials in India. Painters from abroad were invited (like the Daniels) to do the portraits of high dignitaries or to paint historic subjects or historic places. Several of the princely states took up the fashion and in emulation of the British administrators they also patronized the foreign painters. Thus, gradually among the Indian aristocracy, a taste for Western standards developed. This culminated in the second half of the 19th century with the emergence of an Indian painter who could satisfy this kind of taste for such a patronage. The colonial administrators had the avowed aim of civilizing India, and as part of this civilizing process attempted making the Indians artistic-minded. Naturally, it was the taste for European art which they wanted to inculcate by training Indians in Western representational techniques. Indeed, Lord Napier (Governor of Madras) in 1871, recommended that the Indian artist could paint Indian mythology and life with the power of European art. The style, thus produced as exemplified in the paintings of Ravi Varma, was hybrid and had reflections of European academism of mediocre kind. European academic style was practised in the early decades of this century by J.P. Ganguly, Atul Bose and Majumdar in Calcutta, though Bombay and its art school remained its chief centre with Dhurandhar nearly aping Ravi Varma and Haldankar being more truthful to nature.

Painting in the Swadeshi (Home Rule) Period—
(Early 20th Century)

How and when the establishment of Government Art Schools took place is not very clear. But the introduction of art teaching on the basis of the British pattern had far reaching implications which have not been properly understood and studied. It had implications on the art that has been produced since then, as most

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of the artists have been receiving their training in these institutions. Largely it can be claimed that its influences were harmful which polluted the Indian taste and inherent sense of pattern and petrified the Indian imagination though the British must be given the credit of having prepared excellent surveys and reports of Indian industrial art.

We know that a drawing class was started in Bombay in 1857, and a similar one, called Industrial School, at Calcutta. The British did not have a clear policy of art education. One view was to develop Indian taste; and the other was to train craftsmen, so that the excellent tradition of Indian crafts might survive and their deterioration could be stopped. But the actual training given was based on realistic rendering of objects and copying of Western pattern books and designs. Naturally, this did not result in improving the taste or perpetuating the tradition. Another shortcoming of the British policy was that it did not concede the right of Indians to become artists. Hence, the art school training had no such aim, because the British believed that India had not produced any fine art. By the beginning of this century, a campaign was started against British art school education and against the imposition of alien standards. By analysing the artistic quality of Indian art, giving it a higher place because of its so-called "spirituality", it was argued that since India could produce high art in the past, its artists could do so now as well. The leader of this was the Englishman, E.B. Havell, who was followed by the young Ananda Coomaraswamy and the Theosophists. Their efforts gave birth to Revivalism, and for them the basis was that in order to revitalise fine art, Indian artist must go back to tradition, absorb it and assimilate it, and then only he could stand on his own. For the revivalists, Ravi Verma was trash. And, echoing the "Swadeshi" of politics, the elimination of everything European from art and acceptance of all that was Oriental, became the slogan.

Thus, with the Revivalist movement around the beginning of this century, a new period of Indian art began and the discovery of tradition gave a sense of confidence to the artists. Abanindranath Tagore was the leader of this group of painters who revolted

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

against the uninspiring, glossy and artificial exercises in Western academism. He started by depicting historical and literary subjects in a style derived from the Mughal miniatures. He was also probably the first individualist in India, but his individualism was more eclectic. He tried to synthesise various oriental influences from the Japanese, Chinese, Persian and Ajanta to form a style where colour was subdued and cast shadows were absent. Subtle modelling was used, thereby emphasizing linear rhythms of graceful gestures and flowing draperies.

Around 1905, Abanindranath collected a band of pupils around him, which included Nandalal Bose, Asitkumar Haldar, Suren Ganguly, Khsitindranath Mujumdar, A.R. Chugtai and others who were responsible in spreading the style throughout the country. The fact, however, has to be recognized that these pupils failed to excel their master and instead of asserting their individuality became more rigid in their outlook. The work of these revivalists during the first and second decade of this century have affinities with the end of the century movement in Europe called the *Art Nouveau*.

Like the revivalists, *Art Nouveau* was also predominantly linear much influenced by Japanese art. Reproductions of *Art Nouveau* works like Burne-Jones' paintings and Aubrey Beardsley's illustrations were appearing in art magazines of the time which were known in India, though it is difficult to pinpoint their exact influence. Among other things that Indian Revivalism shares with the Post-Impressionism as a whole are anti-naturalism and anti-academism. The anti-naturalism of the Revivalists often went to the extent of rejecting subjects from contemporary life. To the Revivalists, the subsequent generations owe the belief that art was not mere transcription of the visible world, but that the artist should rely more on his own imaginative faculties.

Painting of the Young Militant and Emergent India
(The second quarter of the 20th Century)

Santiniketan became the centre of the Revivalist style with the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

appointment of Nandalal Bose as the principal art teacher there from 1920. His earlier works were more important historically. He conscientiously studied Indian sculpture and Ajanta paintings for understanding norms of Indian anatomy. He did many paintings of religious themes with emphasis on draughtsmanship, delineating the personified deities in Indian proportions and sculpturesque modelling. But much of his work appears illustrative and the importance given to him in his own life-time (died 1966) appears today to be much axaggerated. However, the posters he did for the Haripura Congress in 1930, are among the notable works with broad colour areas and fluent brushlines full of verve. Nandalal Bose (familiarly known as Nandababu) had been responsible in reviving traditional techniques especially that of fresco. There is a good fresco by him in the library verandah of Santiniketan, executed in Jaipur fresco process. A late mural (medium : whole egg) in the China Bhawan, called "Natir Puja," is also noteworthy which is dashed off in dabs of colour applied by means of rags.

The atmosphere in Santiniketan in early days was very free and inspiring as recalled by Binod Bihari Mukherji, perhaps the best of Nandababu's pupils. Binodbabu is the most notable product of Santiniketan whose work has not received its due attention. He inherited from his teacher the interest in technical research, especially in mural painting and a fascination for Oriental examples. He was essentially a mural painter, perhaps the most outstanding one that this century has produced. It was in mural that his style matured and it was in mural that he had produced his greatest work, namely the "Medieval Hindi Poets" murals at the Hindi Bhawan in Santiniketan (completed in 1948). He looked at the sources of the Revivalists from a fresh angle, experimenting in numerous sketches with Oriental calligraphy, combining its spontaneous quality with the rhythmic flow of Ajanta. The consumation of this experimentation can be seen in the Hindi Bhawan murals where the broad brushstrokes and swiftly drawn lines form compact patterns. At the same time the images that emerge have at once an emphatic plasticity and monumental grandeur very akin to the 15th century Florentine painter, Massaccio.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Akin to B.B. Mukherji's works are the watercolours of Ramkinker, who was his contemporary at Santiniketan. He has been a significant sculptor at the same time and in both cases he has worked in relationship to nature. He painted his immediate environment, the people and the landscape around him — the Santhals at work and the Birbhoom countryside. His vision was direct with no psychological overtones or hints of pessimism.

If it was human figure he was handling, then he was concerned with movement, be it sculpture or painting. It was the gesture and the posture which offered the units of compositional structure or they assumed the role of rhythmic beats through which he caught the pulsating life, the surging body or the thrusting limbs when it concerned sculpture or a quick brush-stroke here and a delicate linear curl there to enliven a gesture or to animate an otherwise stiff-looking stance in the case of paintings. If he painted a buffallo, it was not to dissect it like the Cubists but made to emerge as a moving mass consisting of appropriate brush-work and delicate care-free calligraphic lines together suggesting mass and movement. If he was painting mountains what he brought about was their firm staticity, massively occupying space, which was again not etherialised like the Cubists but which they retained much of the atmospheric light and air. In most of his paintings there is a happy comingling of impressionist light, Cezannian space, Cubist planes and transparency and the verve of Oriental calligraphy.

The meaning of Revivalism could be stretched to include such artists as Jamini Roy and Amrita Sher-Gil, both working in the 1930's. Jamini Roy sought to revive the folk "pat" painting of Orissa and Bengal. He was perhaps the first to exploit the rich sources of folk art from which he derived a style of bright flat colour areas bounded with heavy black outlines. Through over-repetition his work appears very mannered and without inspiration. Naturally, questions are raised as to whether he has been able to catch the spirit and naivette of folk art — and whether a city-bred individual can ever consciously be able to do so.

Though Amrita Sher-Gil has been interpreted as the first rebel against narrow nationalism, I would also put her under Revivalism.

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The one point which distinguished her from the Bengali Revivalists was in her attempts at synthesis of certain Indian elements with European art. Amrita Sher-Gil sought to combine the images from Basohli and Ajanta, bright colour patterns of Gauguin, along with Gauguinesque modelling. She did achieve this synthesis successfully. But it must also be noted that as late as in 1930's she went back to a 19th century European master as her source. In her paintings of Indian life a melancholic mood is present which is both personal and also an attempt to portray the pathos of the existing circumstances. To many her work seems to be most Indian in spirit and modern at the same time.

It is probably Gaganendranath Tagore, in whose work, we, for the first time, see an Indian painter making serious attempts at coming to terms with the European modern movements while at the same time striving to achieve a personal style. Thus, in him we have a revolutionary artist and with him can be said to have started the modern phase in Indian painting. His early style is very close to that of his younger brother (Abanindranath), but perhaps he felt that Indian artists had played with revivalism for far too long. He made a series of exercises in Cubistic constructions, which experience he used in his later group of paintings done entirely in black ink (during 1920's), which is the work on which his achievement should be judged. In them the structure is given much emphasis which contain dreamy interiors, fantastic architectural complexes: with groups of ghost-like veiled women ascending or descending spiral staircases leading into what appears like infinity. In his works, for the first time, one finds an Indian painter preoccupied with problems of constructing spaces by means of planes of light and shadows and achieving a marvellous synthesis of form and content.

Gaganendranath was also a keen colourist who was the first Indian to be fascinated by the properties of light when its rays are made to deflect dispersing the seven colours of the spectrum. He successfully combined this chromatic principle in several of his Cubistic paintings, very much like the French painter, Delaunay. (Parallel to Gaganendranath's paintings mention should be made of the essays on art written by Binoy Kumar Sarkar

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

and Rabindranath Tagore during 1920s in which they pointed out the limitations and the shortcomings of the Revivalist thinking thus laying the theoretical basis for the future experimentation in art.)

Rabindranath Tagore was as personal in his paintings as Gaganendranath. He began painting in his late sixties, i.e., some time around 1924, but his main work falls in the 1930's after Gaganendranath. He started with doodles which he built up into strange fantastic bird-like creatures. Throughout he used this technique of working from a scratch and allowing automatically images to emerge from the picture surface, images of human figures caricature-like, melancholic and with varied physiognomic peculiarities. His strong point is also colour which has a rich texture and is used unconventionally and expressively. Just as Gaganendranath added several new elements in Indian painting like space, light and personal dream fantasies, Rabindranath introduced the method of working with an unpremeditated mind bringing out images which obsessed his unconscious. Gaganendranath and Rabindranath are thus, respectively, the initiators of the two streams of art current in post-independence period, Abstraction and Expressionism.

Painting of Free India, Post-Independence period (1950's and 1960's)

This has been the situation during the first half of this century. The post-independence era is more difficult to discuss and the situation is very fluid. This fact has to be noted that the last 25 years have witnessed a tremendous upsurge of creative activity both good and indifferent in quality. More artists have come up than the previous half century produced. Here, it must be observed that Revivalism is no longer the guiding force. But the argument that painting produced by present-day Indian artists must have some characteristics to distinguish them from artists working in other parts of the world has some validity. The argument is meaningful as long as it is not confused with the tradition.

There is also the fact that due to the increased and developed

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

communication media today, we are more familiar with modern movements and every new change that takes place visually and ideologically. Thus, for the contemporary Indian artists there is a threefold problem with which he has to grapple. Being part of a rich and long tradition, he has to reconcile himself with the changing trends and new methods of achieving novel aesthetic effects and configurations, while at the same time asserting his own individuality, his own emotional and psychological responses to his day to day experiences.

The post-independence era opened with Amrita Sher-Gil (died 1941) already having passed into a legend receiving the stature of a mythical genius which is questionable today. Painters, like K.K. Hebbar and Chavda, took Sher-Gil as a starting point and painted subjects from Indian life. The earlier works of both these painters appear very akin to each other though in their hands the Sher-Gilesque style becomes more linear and decorative. While Chavda displays a lyrical bent of mind with his prolific sketches of dancers in fluent curvy lines, Hebbar emphasizes rhythm by means of repetitive linear contours or colour patches. Hebbar's colour is subtler and his linear patterns have some structure. Babesh Sanyal's work of the early ,fifties can also be put in this category.

Jamini Roy's version of folksy style also gained popularity in the post-independence period, and we have Shiela Auden and K. Srinivasulu painting in this genre. Neither of them added anything new to it, nor did they look at folk sources from a fresh angle. Srinivasulu made the style over-elaborate and more ornamental. Variants of folk style can be seen in A.A. Almelkar, Paidi Raju, etc. Perhaps, out of the younger generation, the artist to have genuinely achieved the folk naivette and simplicity in his art is Badrinarayan, though being a trained urban artist a certain sophistication has inevitably crept in his work. Folk inspiration is also evident in Laxman Pai in his large-headed images with exaggerated eyes done in delicate calligraphic lines and dissipated patches of colour.

Sailoz Mukherji in the early 'fifties continued the romanticism

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of the early decades of this century, painting subjects from Indian rural life in a style where bright, pure colours are applied in dashing brush strokes producing a kind of Fauvist Impressionism inspired from the works of Matisse. Bright colours and bold brushwork of Van Gogh had also inspired the landscapists, Prannath Mago, Kanwal Krishna and Harkrishan Lall. Out of these, Harkrishan has consistently worked to create a landcape style consisting of horizontally and vertically aligned landscape elements painted with sombre colours applied in thick impasto.

In this trend of landscape painting must be included those of Walter Langhammer (an Austrian who had been in India for quite a while) and N.S. Bendre of 1940s and 50s which may be considered in a way as a continuation of the 19th century interest in the 'picturesque' reflected in the work of the British painters who came on painting tours to India. Bendre had painted numerous landscapes of spots of scenic beauty as well as places of pilgrimage like "Har ki Pauri" etc. in 'Fauvist' colour and broad brushwork. Similar handling was adopted whether employing oils or water-colours (guache). This kind of landscape painting had been precociously mastered by S.H. Raza, who, however, preferred the urban landscape like in his "Bori Bunder during the Rains".

Many artist-groups have emerged in the last two decades, not necessarily wedded to a particular style, but what has been common among them was their general opposition to narrow traditionalism and a belief in the supremacy of the individual while taking into account the modern western art movements. They aspired to free the country from the shackles and dead weight of tradition.

First of these groups was the Calcutta Group proclaimed in 1943 with Gopal Ghosh, Nirode Majumdar, Rathin Moitra, Prankrishna Pal and the sculptor, Pradosh Das Gupta as its members.

The second group, called the "Turks" was established in the mid-1940s by P.T. Reddy, Clement Baptista and A.A. Majeed.

But it was the Progressive Group of Bombay which was most

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

noteworthy for their vehemence and the way its members have distinguished themselves by their constant output and maturity of vision. Founded in 1948, its members included Husain, Raza, H.S. Gade, S.K. Bakre, F.N. Souza and K.H. Ara. Owing to their activities Bombay became the most active centre in the country during 1950s, enlisting the support of many enlightened critics and patrons.

Husain is one of those painters, who has continued with bright colour palette as initiated in this century by Jamini Roy and Sher-Gil. His probable other sources could be Rajput painting and German Expressionism. Husain's colour is not decorative, but expressive and structural. By a successful synthesis of bold lines and pure colour he has created Indian images which are at once expressive and poignant, standing out starkly from the picture surface. To many, he represents a landmark. He is a modern Indian painter *par excellence*, an Indian painter who was international and at the same time who reflected the Indian ethos. A similar approach to colour, as in Husain, was also seen in Raza (settled in Paris) who, however, has concentrated on landscape subjects. He emphasizes the surface, creating spatial tensions by juxtaposing broad and thick patches of pure colours. His colours have a resonance, reminiscent of Mewar painting.

In contrast to the restraint of Husain and Raza, F.N. Souza (settled in London) has struck an aggressive note. He is an imagist treating human figure with as much violence and brutality as did Picasso. Perhaps there is no parallel to Souza among Indian painters for the ruthlessness with which he mutilates the human form with harsh, incisive, angular lines and clashing colours. These images stand out in sharp contrast to the timid and folksy kind. Tyeb Mehta also has been painting the human situation and agony with rich resonant palette, while Akbar Padamsee (settled in Paris) has been painting haunted landscapes (often rows of house facades), in greys and ochres. Out of similar palette, Ramkumar creates a poetic world, delicate and moody, usually of landscape settings.

In this category of expressionists the name of Satish Gujaral, K.S. Kulkarni and Mohan Samant can also be included. During

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

1950's Gujral, after a stay in Mexico and under the influence of Orozco, painted powerful images in dramatic contrast of light and dark. He was probably the only artist who seemingly reacted to the misery brought out by the dislocation of population that followed the partition of the sub-continent. He has turned to abstraction where on a rough velvety surface by means of wide line he created a configuration, often vaguely resembling still-life. In K.S. Kulkarni's work of the 1960's surrealistic elements are noticeable. He transforms images into unidentifiable symbols which stand out sharply from a background of strident colours as though in Indian sunshine. Mohan Samant evolved in the late 'fifties a personal grotesque imagery derived from Jain paintings but during his stay in the U.S., his style has been transformed. Colour is replaced by monochromatic textural surfaces on which skeletal figures seem to dance in an orgy. An answer, to both Indianness and modernity, is supposed to have been given by Avinash Chandra who settled in London. He produced paintings which are arrangements of sex symbols rendered in complex linear patterns. These are erroneously being interpreted as true modern Indian art on the grounds that they embody the erotic aspect of ancient Indian sculpture in modern imagery.

Towards 1960, the current of Abstraction has strongly manifested itself, and along with it has been the growing emphasis of the surface and texture by introducing non-painterly material in painting, like sticking different woods, metal, sand, pebbles, etc. This form of painting is known as collage. The ideoplastic Indian mind has been instinctively inclined towards the international "will to Abstraction".

Perhaps one of the first Abstractionists in recent years has been Gaitonde. In the 'fifties, he created two-dimensional arrangement of geometrical shapes with occasional intrusion of Klee-like symbols. Recent Abstractions are large, monochromatic, built up of large tonal areas in horizontal vertical alignments, evoking vast spaces like in Far Eastern painting. Baburao Sadwelkar has been a consistent Abstract painter since around this period based on a sensation of landscape in which panoramic space and atmospheric

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

mood are present. Often a kind of etherial floating island city is evoked as if existing up in heaven suggesting a mythological origin of his imagery. Krishan Khanna at this time had also been doing Abstractions adopting the Japanese Sumi-e technique but using oils on large-size canvases with the accidental effects carefully controlled. Among other Abstract painters, mention also can be made of Jyotish Bhattacharjee, Bimal Das Gupta and Piraji Sagara.

Sagara is noteworthy for using the collage technique extensively, but the results of which are often a bit too decorative. He has discovered the use of indigenous materials like the beads of Saurashtra and the old, discarded wooden blocks used in textile printing which are arranged in dominant snake-like zigzags. His recent paintings are made from old weathered wooden planks which are treated like reliefs and based on figures and symbols. P. Mansaram shares with Sagara the use of indigenous motifs in his collage-abstractions virtually pasting old fragments of manuscript scrolls or textiles which form the ground over which is splashed a frenzied brushwork of violent chromatic contrasts giving rise to two realities — the reality of the gestural colour and the reality of the actual pasted image.

While Mansaram has been living in Canada lately, Natwar Bhavsar is another important Indian painter who is also an Abstractionist and has established himself in New York. The author came across his work during 1974 while travelling in the U.S.A. Bhavsar's work has affinities with the New York School of 'Field Painting'. His large-sized surfaces are built up of minute granules sprayed over by some contrivance creating an impression of vast colourful celestial galaxies.

A great fillip to Abstraction has been received at Baroda where in 1956, the Baroda group was established under the leadership of N.S. Bendre. His recent abstractions derive through Cubism. There has been a period in his work of experimentation with a synthesis of the Cubistic structure with decorative quality of Indian traditional painting. His paintings have beautiful paint surfaces carefully blended tones characterized by stark simplicity and classical elegance. His pupils Shanti Dave and G.R. Santosh have work-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

ed with texture ranging from transparent washes to thick impasto. Dave's paintings evoke forgotten old moss-covered ruins, while in Santosh, the effect is that of rugged rocks or of snowy mountain peaks. K. Subramanyan, Bendre's colleague in Baroda, has also been interested in material research, using different glimmers and non-painterly material in his paintings. Naturally, he is more inclined toward mural painting. He is not an Abstractionist, however. He divides motifs into minute units interweaving them together in intricate patterns. Finally the present author may include his own paintings of the early 1960s done under the influence of Abstract-Expressionism as basically compositions of chromatic and textural nuances bringing out musical and atmospheric qualities of colour.

Biren De's work of last few years is also Abstract. He believes in a kind of mysticism and does not deny inspiration from Tantric art. In his paintings, geometric shapes of pure colour are overlapped, reminiscent on one hand of Tantric *mandalas* and on the other of Joseph Albers. Square within a square or a circle is repeated alternatively or in succession. The colours seem to resound, an effect not found in Tantric art. Inspiration from Tantric art is a new development in Indian painting. Together with Klee's work, these have been much discussed by the 'Group 1890', which is one of the newest art groups to have come into existence. Its members include J. Swaminathan, Jairam Patel, K. Ambadas, Jyoti Bhatt and Himmat Shah. The latter two painters once belonged to the Baroda group, Swaminathan juxtaposes Tantric symbols with evocative colour areas. Jairam Patel's work has extreme economy. A telling statement is made by a single image of burnt surface on wood. Ambadas creates a strange world of biomorphic forms with thin coloured glazes.

Klee-like symbols and fragile nudes done in thin wiry lines aligned with calligraphic passages on a ground of thin washes of colours are the preoccupations of the Madras group of painters, established under the leadership of K.C.S. Pannikar. Some of the members of this group are Anthony Doss, Redappa Naidu and Viswanathan. In the characteristics of their style, as described

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

above, is contained their answer to modernity and the search for an Indian image. Sultan Ali could also be classed as a painter of similar spirit. In his case, the socio-cultural symbols he uses are sufficiently transformed to stand as private imagery.

Thus, it can be observed that Abstraction has brought in its wake a reaction in favour of the supremacy of image, where there is once again talk of sincerity and being true to one's own personality, both at individual and at socio-cultural level, rather than being engulfed in the Western fashions of the day.

Painting in India has had, as has been attempted above, a chequered career through the last hundred years. The problems are now getting clearer, but not always the solutions. Not shunning the Western developments—accepting internationalism—a feeling has been growing of not getting merged into it. Yet, from social point of view, no sound economic basis has taken place to provide a substitute for the lost old patronage. Society continues to watch with bewilderment the medley of manifestations in art. Our modern society still does not know where to fit in art in our life and what to do with it. Therefore, an apathetic attitude continues to remain toward the struggle of the artist. This indifference has played not an insignificant role in the difficulties of the artists and has often been the cause of much frustration. The artist has thus become self-centred who, meanwhile, will continue to work in his ivory-tower pre-occupied with self-imposed problems of pictorial expression and artistic intention.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Modern Movement in Indian Sculpture

What is the achievement of Indian sculpture in the twentieth century? How do we evaluate the work of the individual sculptors? How do we arrive at who is significant and to what extent? It is strange that neither is modern Indian sculpture being discussed as frequently as painting, nor has it been giving rise to as many controversies, as in painting. Indeed, it is very glaring that in the mainstream of modern Indian art contemporary sculpture should hardly be counted, nor is sculpture brought into the ambit of the many polemics that have been going on regarding whither Indian art today.

This leads to another perplexing situation. When you begin to talk about sculpture, what do you talk about. It is an area in which we hardly have had observers or commentators from generation to generation like has been the case with regard to painting. So much so, a view, an attitude, toward the course taken by sculpture would have evolved. Does it imply that it is a slight art, that it is still regarded as a minor art? Does it mean that a feeling prevails that it has been miserably trailing behind painting? Perhaps it reflects on the shortcomings of Indian art criticism also.

Sculpture, which had been our most monumental art form and a great artistic achievement in the past, had lost its vitality and roots by the time British paramountcy of our country was

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

established more than a century ago. The onslaught of Victorian philistinism with its insensate prejudice against traditional Indian sculpture and the imposition of the decadent academic taste of the worst period of European sculpture played a havoc with already benumbed and petrified Indian imagination which was also ignorant of its rich sculptural heritage. (Curiously enough a British expert of Indian crafts around 1900 presumed that a new beginning in Indian sculpture could be accomplished by the Ganapati *modelleurs*!) The examples of traditional sculpture which it is now possible to ascribe to 19th century are too ornate, stiff and often lacking in taste. (Of course the folk and tribal objects are a class in themselves which have in recent years served as sources of influence). The problem of taste — both in painting and sculpture and especially in the latter—is a sickness which I think has to be regarded as our constant artistic predicament. (We know of an incident reported during the late 19th century in the early days of Madras Art School how Indian students were seen giggling when they were shown copy of a Western painting depicting a female nude. The reason for their amusement was the sight of "a naked English woman"!)

Thus, even if the contemporary Indian sculptor has enough justifications and alibis for his frequent failures and often feeble creative attempts, it has to be accepted that the last few decades have been witnessing a gradual awakening and a new quest and more recently a greater acceleration, through the acquaintance with the tradition and the realization of its significance in relationship to the new ideologies and techniques as have been evolving in the West. This confrontation is a phenomenon to be acknowledged. Consequently now it is possible to formulate relevant questions in terms of which the Indian sculptural efforts of our generation could be studied.

Characteristically and contrary to the case in painting the renaissance of Indian sculpture was not started by the revival of the past. But it was altogether a new beginning—by fostering the alien European academic style on India. And interestingly enough it happened right at the beginning of our century when at

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the Delhi Durbar exhibition of 1902, G.K. Mhatre won a prize for a marble figure, "To the Temple". In the same exhibition Abanindranath Tagore had won a medal for his painting "The Death of Shahjahan". Thus when the revivalist tendencies had ushered in painting what may be called its second phase (which was accompanied by controversies and questioning) away from European academisim, sculpture initiated its academic/realistic phase. It began by accepting the West as a model instead of reflecting upon what direction to take. To my mind such a reflective stage has never come in modern Indian sculpture.

I think this academic phase is significant historically because the origins of many of the problems, paradoxes and predicaments can be traced to this period. Since then, sculpture came under Western orbit like it had happened a generation ago in painting (with the appearance of Raja Ravi Varma). This servility has not been given up though now its form has changed.

It is our first secular sculpture, first sculpture in urban environment, not inspired by religious needs, but patronized by the Westernized middle and upper class. The "professional" sculptor arrived, who considered himself a minor Canova and styling himself in the fashion of some Royal Academy sculptor. Indeed, how amusing it sounds today when one comes across in the magazines of those days the way the sculptors advertised their studio wares and skills (..."gold medalist"..."statues and bust"...executed to order in marble, bronze and plaster).

The first 30 years of this century were dominated by such sculpture with Bombay as its chief centre, the largest Westernized mercantile city which grew as a result of the contact with the West together with its urban society and milieu. The formal portrait, life-size or bust size, became the main preoccupation of the sculptor. It did not matter if the gaze was vacant or the expression blank. Next, which was less frequent but more ambitious, the monument —usually put up in the middle of an important crossing or in front of a large government building. It may be an awkward, stiffly postured portrait or a heroically positioned equestrian statue. This became the "profession" of the sculptor who now mostly

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

worked on commissions and "orders". This had become the practice in the 19th century Europe but such a practice had already ceased to be regarded there as serious sculpture by the beginning of the present century.

The immediate prototypes were portraits and monuments executed by Western sculptors in India under the orders of the British colonial administrators. By this time had also been arriving into India plaster casts and copies of European sculpture together with such knick-nacks which served as garden sculpture and adornment pieces in typical aristocratic houses. The Indian academic sculptor could turn with ease from the stiff portrait to a voluptuous nude or wrinkled old man or a beggar in rags. There were also attempts at Indian academism like the Greecian grace of Mhatre's "To the Temple" or Talim's clumsily posed "Takli". There also exists a most ugly looking example of Ajanta-like stylization by Mhatre But their more interesting work was that based on subjects from Indian "life" like Phadke's "Pravachan", and Karmarkar's "Fisher Girl". These may be regarded as attempts at "Indianization" but they are to be distinguished from the other kind of "Indianness" noticed as for example in Sankho Chaudhary or P.U. Janakiram during the recent years. The earliest examples of such sculpture from Indian life are the small beggars done in terracotta by Bhagwant Singh of Lucknow also shown in 1902 Delhi Durbar exhibition. They are still of interest for their intense and exaggerated realism.

Madras and Bengal too had their realist/academic sculptors, Nagappa and Hironmoy Roy Chaudhari. The latter may have the credit of executing one of the first as well as convincing portraits of Gandhiji in the 1930s. Mention may also be made here that the Bengal revivalists, who were predominantly painters, had also enlisted a sculptor among them, N.K. Deval, but he too finally turned to realistic portraiture. Their attempts to revive crafts and traditional temple carving by encouraging a hereditary craftsman, one Giridhari Mahapatra, did not bear out creatively significant results. The first generation pupil of Abanindranath from the south, Venkattapa, tried his hand at sculpture also, which could be called

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

sculptural answer to revivalist painting. Mostly they are linear reliefs of Hindu goddesses resulting in an unhappy cross between decorative and realistic approaches.

The next point in Indian sculpture worth noting is the influence or awareness of Rodin under whose impact a comparatively livelier work was done by Phanindranath Bose and then subsequently by D.P. Roy Chaudhary. Bose is supposed to have been in contact with and appreciated by Rodin during the beginning of this century.

Roy Chaudhary started as a painter in the Bengal school tradition and was one of the best among the second generation revivalists because of the robust realism and plasticity of his painting. Due to these characteristics they relate to his later career as sculptor. He attempted large scale ambitious monuments during the '40s and early '50s—"Triumph of Labour" and "Martyr's Monument", having in mind Rodin's masterpiece "Burghers of Calais". Making effective use of movement, gesture and grouping they are marred by a hollow rhetoric like the neo-classical sculptures. However, they show the sculptor's preoccupation with "Indianness", through "patriotism", through using Indian models and depicting Indian life as had also been done by the Bombay academicians. In his grandiose attempts, it is not so much the technical accomplishments but the genius that failed him. Yet it must be asserted that his figurative monumental experiments, even though failures, have not been matched subsequently.

With regard to post-realistic trends in Indian sculpture since around 1940, it can be observed that now there exist two sets of sculptors, the degenerated "commercial" sculptor, who has inherited the "profession" of the earlier realistic sculptors and the "creative" sculptor.

The latter category also often happens to work in un-related two-faced personalities, one is his "experimental" work, the other when he executes "orders" like the commercial sculptor, for portraits, fountain designs and reliefs for house facades, which are done primarily for subsistence, since he cannot survive on his "creative" work.

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

It is a most unhappy situation in India that "creative" sculpture does not sell and also that a sculptor cannot be "creative" in the "commissioned" work. He cannot afford to be creative within the impositions of a commissioned project. Instead of accepting this challenge, the concept has been gaining ground that sculpture can also reflect the personality, ideas and concepts of its creator, that it has to be viewed as an individual object with its independent existence in an ideal setting, namely the art gallery.

This has been one of the causes of a general crisis of modern sculpture which has been termed as its "homelessness", for all great sculpture has always been executed with respect to its purpose and setting which determines its success. For our realist sculptors such a conflict did not exist, whereas some of the "creative" sculptors have occasionally been able to obliterate this dichotomy, as for instance, Sankho Chaudhary and Davierwala in their monumental projects.

In this context may be noted the work of Pansare during the 1940s. Within the constraints of a commissioned work a positive contribution and attempts at creative sculpture were made by him. His career was a typical case of the professional sculptor wanting to be creative within the scope of commercial projects. It was one such project which virtually became the cause of his tragic death. His monumental reliefs done for Bombay business houses were inspired by Egyptian sculpture in the case of "frontal" stylization of the human figure. In their simplicity and grandeur they relate to architecture and the relationship was further enhanced by the way the sunlight was made to play over the modulations of surface relief.

Perhaps the first truly creative sculptor in India has been Ramkinker, whose works of the late 1930s and 1940s were not commissioned. They were concretisations of the fundamental urge to express through the medium of sculpture. They were fresh and personal, going beyond the limitations, rigidity and complacency of academism and realism practised by preceding generations of sculptors in Calcutta and Bombay. Even before international influences reached India, he appeared to have intuitively hit upon

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

some of the new ideas. The medium he consistently employed has been liquid cement, in the handling of which the influence of Rodin and his pupil Bourdelle could be traced. Although his works are based on Indian life (his Santhal environment) he conceived his sculptures as independent objects in outdoor settings like many modern Western sculptors.

The idyllic Santiniketan setting was beautifully used by him to establish a harmony between his sculptures and nature. This has been achieved by means of furrowed, coarse surfaces, resembling that of tree trunks and rocks giving the sculptures the same weathered look as the wooded surroundings. The natural movements of the human body, stretched legs, gesticulating arms and thrusting, heaving torsos were integrated to give an inner vitality and pulsating life to the sculptural mass. Ramkinker stands alone in having combined the qualities of material, inner vitality and open-air environment to create an appropriate "home" for sculpture. He was also the first Indian to attempt abstraction, to which he arrived, however, not through the evolutionary process but as independent experiments.

The third pioneer I think along with Pansare and Ramkinker is Dhanraj Bhagat, who began doing wood carvings around 1950 and in them he was the first to absorb the simplicity and the naivette of Negro sculpture. Under its influence he developed a type of distortion and stylization of the figure in which proportions are elongated, and sharp angles and body joints are turned into curves to look what may be termed as "organic" forms. It may be called a lyrical stylization which is free and flowing and the total sculptural object is conceived in terms of linear silhouettes instead of the emphasis on three dimensionality despite its volume. Ideas of "rhythm" and "growth" also contribute to such lyrical stylization because of which Dhanraj Bhagat could be regarded to be the first Indian sculptor to work on the basis of definite "ideas". His characteristic sculptures embodying these elements are those based on musical themes. Similar characteristics are found in his other early sculptures which are built up in clay and cement, i.e. in his "Tree of Life" which is almost like a calligraphic picto-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

graph in space. This work also reveals Dhanraj's interest in symbolism, a preoccupation which has come to the fore in his work of the 1960s. In his sculptures of this phase there is a change revealing a preference for geometric elements and for the craftsmanly quality by introducing surface details of different materials. He makes use of rectangular hollows and projections which are probably architectural derivations from balcony and window motifs serving as decorative units as well as the total sculptural mass giving the sculpture a principal front view and iconic presence. Thus, he is one of the first to usher in what might be called the "iconic" wave, one of the dominant currents in the sculptures of the generation of '60s, the other examples of which are the work of Mahendra Pandya and Janakiram.

The idea of "organic" growth also underlies the sculptures of Prodosh Das Gupta, who however, has continued the modelling tradition, producing figures with bulbous forms not always aesthetically pleasing. Like Dhanraj Bhagat, he too has been a teacher and number of young sculptors have studied under him at Calcutta. For his "Bondage", in its surface treatment and posture, eventually Rodin is the model. Subsequently during the 1950s he has turned to lyrical stylisation of the human figure using both elongation as well as exaggeration of volumes. At times, only lean elongations are used and at times they are counterpoised with what look like swollen shapes. Similar lyrical stylisation and simplification has also been the hallmark of Chintamani Kar's contemporaneous works, some of which are executed in terracotta. The early sculptural work of S. Bakre (who has lately turned to painting) also is characterised with similar kind of stylisation.

During 1950s the carving method seemed to have become quite widespread with many experimental Indian sculptors, among them Sankho Chaudhary, Adi Davierwala, Pilloo Pochkhanawala and Jitendra Kumar. In all of them, the common feature has been maintaining the solid character of the block. In case of wood, the very tall block was preferred which was easy to turn into, e.g., a sari-clad standing female figure; if in vertical position; and a reclining figure is placed horizontally. The stress was in creating a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

graceful curvilinear three-dimensional shape. The undulating sinous contours were spirally woven together to create an all-round interest. Probably one major influence on all of them was Henry Moore, who in the West is to a great extent responsible for the revival of "direct carving" as distinct from modelling. This may be termed as the "Henry Moore wave".

Its credit should go to Sankho Chaudhary, under whose leadership a new turn has been given to sculpture in Baroda from the mid-1950s onward, and who has also contributed as an influential teacher of sculpture. This fresh beginning had been possible in Baroda because it has been neither a stronghold of traditional sculpture nor a centre of lifeless academic absurdities. Sankho Chaudhary introduced the attitude of going back to the fundamentals as had been shown by Brancusi, Gabo and Moore. A new definition of sculpture had been evolved by them, the tenets of which are loyalty to material, three-dimensional palpability, the activising of space through juxtaposition of solids and voids,—a sculptural object being an organism in its own right possessing its own reality and not being a substitute of any other reality. These qualities are found in Chaudhary's carvings as well as metal sculptures. In his use of simplification, the clean sinous line and of surface treatment of convex and concave planes, there is an indebtedness to Cubist sculpture. These features stand in contrast to the kind of lyrical stylisation associated with Dhanraj Bhagat's work, but in a way come closer to the characteristic elegant refinement of traditional Indian sculpture. He is also a pioneer in working with sheet metal and the constructivist kind of assemblage bordering on abstraction.

The characteristic work of Mahendra Pandya (also from Baroda) derives from wood carving and has significance in the context of the "iconic" trend of 1960s. His earlier carvings (done during late 1950s) are remarkable in using the softness of sand-stone for simulating the suppleness of the human skin and the subtle indentures and bulging surfaces creating delicate chiaroscuro effects. His wood assemblages are not of the Cubist-constructivist kind but consist of more free and inventive alignment of parts of varied shapes, sizes and surfaces. The surfaces are treated with bold continuous chisel

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

marks running along the natural wood grains which are then charred by a blow flame like he used to treat sculptures carved from single wood blocks. Due to technical constraint the structure that emerges has one dominant view i.e., it is frontal rather than conceived in round. The image has aura of mystery, staring directly into the face of the onlooker as do his more recent cement objects which are oval masses with criss-cross surfaces resembling temple deities. His use of colour in sculpture is an aspect of another of the present-day trends of fusing painting and sculpture. In this context should be noted the reliefs or one-dominant-view sculptures of Rajnikant Panchal done in sheet-metal and thin, thread-like wire which are also used in combination with painted or unpainted wood planks. His compositions are based on counterpoint of line, plane and void, creating lyrical poetic effects.

Other young sculptors from Baroda who have been involved with direct carving are Girish Bhatt, Nagji Patel, Balbir Katt and Ramesh Pateria. While Bhatt is nearer to his teacher Chaudhary in his use of elegant curved forms and rounded smooth surfaces but the carvings of the latter three are rough and rugged, leaving varied chisel marks almost of the same spontaneity like in 'Action Painting' especially so in the work of Pateria. In contrast to letting the form spill into space, Nagji Patel's sculptures retain the compact character of the block juxtaposing polished and rough surfaces. His characteristic sculptures are those which possess a solemnity of the primitive spirit figures. Another carver of note is Ajit Chakravarty who is gradually shredding his eclecticism and assembles carved organic shapes in his own peculiar way. Often a large concavity is hollowed out to accommodate smaller solid forms.

Another major trend in the sculpture of the 1960s is the exploitation of the potentialities of "junk" and the use of the welding technique. Among the first to experiment in this mode have been Davierwala and Raghav Kaneria, the latter a young Baroda sculptor. Kaneria has created eloquently fantastic and weird images out of surprising juxtapositions of strange rusty surfaces and "found forms". The ready-made "found" forms undergo a surrealist metamorphosis resulting in an image that is menacing and malevolent,—a character-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

istic that Kaneria's work has in common with similar works of Davierwala. But, the former now makes use of tabular forms which bend into curves or inflate into round balls thus presenting interesting interruptions in their otherwise streamlined, upward journey.

Davierwala and Pochkhanawala are the two Bombay sculptors whose works reflect the new ideology and direct confrontation with contemporary developments in modern sculpture. In terms of their work they stand to each other as do Henry Moore and Barbara Hepworth in England. Davierwala's wood carvings of 1950s differ from Sankho Chaudhary's in that they are more geometric, deliberately inelegant and heavy and stand in solemn stillness like the Kushan sculptures. But his welded metal sculptures are dynamic and overwhelming by frequent use of protruding thrusting forms jutting into space. Instead of employing "found" forms, he carefully fabricates separate parts out of metal sheets and rods which when put together create an interplay of angular, spiky contours, straight lines, convex masses and voids. These metal components assume the role of limbs and anatomical parts of what appear as strange mythical creatures possessing a disconcerting and menacing quality very much like the works of Gonzales and Max Ernst. In the certain coolness and aloofness reflected in Davierwala's sculptures there is a suggestion of the universal loneliness of man. His use of scale is very special which gives his sculptures a monumental quality. This is the reason why his monumental sculptures have generally been successful.

His recent sculptures are more abstract and impersonal possessing Constructivist purity, which can be classed with Sankho Chaudhary's works. To this may also be included the very recent metal sculptures of the Madras sculptor of the younger generation, Dharmaratnam, who uses pure shapes, right angles, semi-circular curves, highly polished surfaces giving them a slick and precious look which have affinities with 'Minimal' sculpture. In this trend also fit in the fascinating optical experiments of the young Baroda sculptor, Anil Limaye. Especially interesting is the one which consists of a sort of box made by superimposing plastic lenses of varying magnifying power within which is placed a moving screen with black and white stripes. Seen through the lenses the moving stripes appear to change

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

their sizes creating a vertiginous effect on the eyes.

Pochkhanawala during the last twenty years has gone over the whole range of techniques and approaches, starting with direct carving, cement, metal casting and finally junk welding using "found" forms, solid shapes, shiny or meshy surfaces and transparent sheets in various permutations. She has also several public sculptures to her credit. In her experimentation it is technique and material which predominate. B. Vithal is another Bombay sculptor who began with promise at first as a carver and subsequently as a welder during the early 1960s. His welded iron sculptures are built up of clusters of small bits of scrap arranged in alternating recessions and protrusions which finally appear like architectural configurations.

The Delhi based sculptor, Amarnath Sehgal, has also been an early pioneer of metal sculpture and his work could be termed as Expressionist. During the mid-1950s he did a series of sculptures of social themes: "Cries Unheard" or "Uprising", which have grouping of figures like in Giocommetti's sculptures but not the latter's philosophical content. His elongated and stylised figures are akin to those of Dhanraj Bhagat. In his later work, the preoccupation with expressive potential of shapes, masses and contours has resulted in effects of strength and brutality as in those titled "The Charge" and "The Tortured". Expressionist are also the wood carvings of S.L. Prashar, with his animistic imagination, in his themes like "Burden of the Cross", which make him akin to both Negro sculpture and the German Expressionist sculptor, Barlach. Dharmani has an early stone carving, "Frustration", where within the confines of the Cubic block is ingeniously fitted a brooding seated figure thus transcending the formal kind of carving practised by many at that time. "Mother and Children", done in cement by Anila Jacob of Madras can be classed in the same category especially in terms of its theme.

The works of Madras sculptors are largely "iconic", influenced by folk and tribal objects and traditional craftsmanship. Still what is equally interesting are the parallels they have with their painter colleagues. They are linear and make use of surface decorations by

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

means of script-like motifs as e.g., in the sculptures of Nandagopal which remind one of the scribblings in Vasudev's paintings. Similarly the pictorially conceived relief by Janakiram, "Kaliya Daman", is basically a drawing by means of thin rods welded on metal surface in which the stylisation of figures is similar to that found in many of the Madras painters. The sculptures betray a preference for the additive process, metal work, modelling and even the use of terracotta but carving is seldom practised. They are, therefore, necessarily light and thin, since they show no concern with formal problems of three-dimensionality and abstraction.

From stylised terracottas, Dhanapal in the early 1960s established a characteristic figure type in the form of a lyrical silhouette but instead of the solid volume of the torso, concavities are scooped out establishing their frontal character. This became the starting point for Janakiram for his metal sculptures done in repoussee. Many of his sculptures are in metal sheets beaten into concave planes on which are welded linear details, facial features, drapery folds, decorative motifs, to suggest religious icons inviting intimate contemplation. He has also created three-dimensional sculptures by welding numerous identical metal fragments which together establish the image of the "Owl" (to give an example) as well as represent its surface details like feathers. Animal imagery is widely adapted by Nandagopal in his "Man-Animal" series which also consist of convincingly integrated welded parts serving as components of basic anatomical structure or as surface decorations. He uses symmetry and the schematic simplification of folk art also found in the terracotta "Horse and Rider" series of Mookiah. But the stiffness of the tribal stereotypes is relieved by freer handling of clay and elongation of body or stretching of the neck which also gives them a certain playfulness. The cement figures of Kunihraman have characteristic distortions and proportions and possess an idol-like appearance as in his "Mother".

If a section of the younger sculptors is preoccupied with chaste preciousness of pure metal with shiny surfaces, another seems to be returning to the renewed possibilities of the human figure. Dharamaratnam is an example of the first. But due to their elegance

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

and chaste beauty, Shiv Singh's and Susen Ghosh's works also belong to the same attitude. Shiv Singh's metal sculptures have the precision of the machine but not its coolness. They are lyrical as the rhythmical curvatures and bends relieve them from the inherent rigidity of the material. Susen Ghosh's sculptures are stark. The proportional relationship of various units is established on some strict mathematical basis.

On the other hand, Sarbari Roy Chaudhary uses the pliability of clay to create human images with oddly distorted proportions and limbs, which have flattened bellies, stumpy legs, flaccid, decomposed skin effects, whereas Krishan Chhatpar isolates the human limbs rendered in plaster with startling realism, made even more so in the way a fore-arm is shown vertically, resting on its hand, having sprawled out fingers, the upper portion of which gets transformed into a sensuous thigh.

Lastly an interesting development in the career of Satish Gujaral has to be noted i.e., his three-dimensional works which are an extension of his work in ceramics. Though their tantric interpretations may not be taken seriously they have been termed as a synthesis of "Tantra and Technology". Even if their fabrication technique may be quite elaborate they are basically geometric assemblages elementary in character either conceived three-dimensionally or with single dominant view combining colourful tiled surfaces contrasting with the sheen of the metal parts.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Baroda Painters, Graphic Artists and Sculptors

> "Through...dislocations of time and geography the first truly universal tradition has come to light, with world history as its past and requiring a world stage on which to flourish".
>
> Harold Rosenberg
> *The Tradition of the New*

During the last two decades which have been termed as the "third epoch"* of modern Indian art we have witnessed a tremendous upheaval in art and an outburst of multifarious tendencies. Among the significant developments of this crucial period is the emergence of Baroda as a new and important art centre. The art activities at Baroda are centred round the new Faculty of Fine Arts of the Baroda University where the artists to be discussed in this article have either studied or have been teaching. In 1950, when the college was established, it was for the first time an Indian University had accepted the validity of imparting training in art at the University level. The institution has already attracted considerable attention. The works shown by Baroda artists have provoked much discussion and a number of them could easily be counted among the *avant garde*. The

*See Badri Narayan, "The artists of the Third Epoch", *Lalit Kala Contemporary* No. 3.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

reasons for these achievements are the nature of the institution and the *milieu* provided by it.

Before the inception of the college at Baroda, the only two methods of art teaching prevalent in art schools were either the European academic and the so-called traditional. Both these approaches were too narrow. Neither allowed much freedom to the artist to express what he felt strongly about. There was hardly any attempt to develop the creative faculty. Baroda introduced a different method realizing the limitations of the existing approaches, their outdatedness and inadequacies in the light of recent developments in the art world, in aesthetic thought, in the psychologists' researches into the creative realm and in art pedagogy. Baroda can claim to be the first institution in the country to react to the challenges posed by the new situation in art.

The approach adopted at Baroda does not recognize narrow national boundaries in art. Not only does it accept the best that the 20th century art has to offer but also best of all traditions the world over. It is above all based on the primeval human urge for creativity. It accepts the fact that every human being possesses the creative faculty. Provide him the suitable environment and proper equipment so that it can emerge out of him, grow and fructify. That is the attitude adopted at Baroda.

Thus the institution seeks to achieve by training the sensibilities and by exciting visual, imaginative and intellectual powers of the young student. Individual experimentation is encouraged with the various materials and with the basic means of expression (or components of art) like shape, colour, line, texture, volume and space in order to understand their nature and inter-relations. With such an equipment one is set on the road of the creative adventure bringing out one's own inner self.

Such training, together with the existence of an environment allowing the free flow of ideas from everywhere, has done a great deal in releasing the creative forces and urges from within. At last, there was a school where talent was not petrified but allowed to grow and bloom.

Thinking more in terms of the formal means rather than the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

illustrative content has instigated the stress on "design" and "structure". (This is important to note because much painting produced in India during the first 50 years of this century seems to lack in both these fundamental aspects of art.) This preoccupation with "structure" has revealed the pertinence of Cubism and Abstraction and the interest in "design" has brought into proper focus the chief quality of Indian miniatures that excites the modern sensibility. Thus, probably for the first time a basis came into being (an exemplified by the Baroda endeavour) on the strength of which the Indian artist could establish a kind of rapport with what is regarded by much conservative opinion as a purely Western (hence alien) development in the 20th century art.

The complete freedom in approach to creative expression has resulted in a breakdown of the inhibition to continue to stick to the rather limited traditional means thus enabling the artists to work with a wide variety of materials not hitherto used in this country. In this way, a whole field of new effects and large possibilities of configurations has opened up which has even staggered the artist himself posing him with new challenges.

We shall first see how the painters have been facing this challenge. N.S. Bendre, who was the head of Painting Department, had been a wanderer till he landed in Baroda in 1950. Born in Indore in 1910, a graduate in humanities, he received the then Bombay Government Diploma in Art in 1934. His *wanderlust* took him everywhere in India, working on many professions. He achieved his early fame for his landscapes of the Indian locale done in a mixed style of wash and *gauche* (which had inspired young Raza). Adopting the Impressionist technique he attempted in bold brushwork and brilliant colour to "catch" the glorious Indian sunshine. He made a series of tempera paintings during and after a trip to Santiniketan around 1945, which show him as a master of line and draughtsmanship. And these two elements remain predominant in his work throughout—colour and line. Like many artists of his generation he too believed in mastering all techniques and media. His technical versatility still makes Bendre unique among the living artists of India and has been an asset to him as a teacher.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

But the hallmark of Bendre has been his restlessness. It is this which made him refuse to stay put as a painter of landscapes and start on a more unpredictable yet adventurous road of experimentation. This stage had to wait till he could make a trip to America and find a suitable environment. It seems Baroda stimulated his serious efforts as a painter simultaneous to the responsibilities that fell upon him as an art teacher.

He believed Cubism to be the key movement of the 20th century. What impressed him most in Cubism was the reduction of the three-dimensional world compressed to conform with the two-dimensional surface of the canvas. At the same time what appealed to Bendre's temperament was its cold calculatedness, its impersonal quality, the emphasis on structure, stress on simplicity, on bare essentials and avoidance of detail. Some of these qualities he felt were present in Indian miniatures too, for example, the compression of space and volume, the simplicity, and the space-divisions. It is possible to observe in Bendre's work between 1950 and 1957 the attempts at a synthesis of the classical Cubist structure and stark essentials with flat, colourful decorative design of the Indian miniature.

In an exhibition in 1957 at Bombay the best works of this synthetic phase were shown which included paintings like "Barwad Women" and "Toilet". They showed his range as a colourist where he exploited both the structural and symphonic qualities of colours. In them he had invented new juxtapositions and new nuances. Not only was his subject-matter predominantly Indian, the colour-schemes too were inspired by those used in the miniatures or observed from the Indian locale. He devised his own way of modelling with colour modulations and tones, as in "Load" or "Thorn". The later two paintings incidentally happen to be inspired by Indian sculpture more so in the use of the 'contraposto' or the "*tribhanga.*"

These paintings are all done in oils revealing his command on the medium. His paint surfaces are literally speaking beautiful, with carefully blended tones and methodically applied colour-changes. He leaves nothing to chance. There are no smudgy or murky patches. On the basis of these qualities one could compare him with the 17th century French painter Poussin. Like him too Bendre represents in

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

his painting at once a classical and romantic attitude — his structure being classical and his approach to colour romantic.

These paintings alone could assure an important place to Bendre in the 20th century Indian art. But he was not to stop here, always interested in fresh discoveries as he is. His researches in colour took a new turn around 1958, at the same time, he gave up the earlier preoccupation with Indian subject-matter. He began experiments with drip paint, pouring thin liquid colours on canvas surface, allowing them to spread out and merge at selected places. He brought into play his formidable sense of design and his sub-conscious, creating strange forms and effects, which are normally impossible to render consciously. But these were only transitory digressions, to enable the mind to purge itself of thinking in terms of objects and in terms of subject-matter. Bendre's plunge into Abstraction may seem sudden. But his primary preoccupation with structure and reducing things to bare essentials already almost bordered on Abstraction and the next step to be taken was only logical.

If one looks at Bendre's recent Abstract studies carefully (which are little-known outside) one would not fail to observe the presence of certain Bendre-esque characteristic traits which are found in his paintings of the 1950's and even in those done earlier. He evolved a style which retains the earlier Cubist frame-work. With unexhaustible creative powers he invented endless combinations of colours and shapes forming an equally varied number of arrangements worked out in all over patterns. The execution again was meticulous, clean with carefully blended tones and colours. The colours too retained their peculiarity. They have a certain coolness about them, the predominant being cold blues, purples and greens. And, when he used warm colours like reds their saturation was changed to give them that coolness. They are repeated with endless subtleties and never in flat or definite areas. At the same time they are not devoid of some amount of volume and spatial recession. At places definite contours are visible which add a linear element in them. The effect on the observer is of effortlessness, ease, spontaneity and abandon.

As a teacher, Bendre did not believe in forcing himself on the student. Rather he encouraged him to discover his own self, to

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

carve out a new path. In his guidance to students he followed the principle of "to every man according to his needs". Though very broad-minded and tolerant he did not like flukes. He felt that whatever one does on the canvas should be done with a consciousness of purpose and be based on knowledge.

Just as 1950's have been a very important decade in Bendre's life as an artist it was also the high-point of his career as an outstanding teacher. They happen to be the most active and hectic years at Baroda for it was during this period that many of the talented students congregated there and spent their formative years. Among some of these were Jyoti Bhatt, Triloke Kaul, Shanti Dave, Santosh and the author of this article as well. The younger group of students included Vinod Shah, Vinod Patel, G.M. Sheikh and Himmat Shah. It was during these years too that the Baroda Group of Artists was formed under Bendre's leadership. Coming together in a group gave an opportunity to work together, exhibit together and above all to think together. It provided a necessary and stimulating atmosphere for work.

K.G. Subramanyan has been another important teacher in the painting department who has been there since the inception of the faculty. In beetween he spent a year in London and for some period worked as Deputy Director of Designs in the Handloom Board, Now in early 'fifties, he hails from Madras. He was a student of Economics before he went to Santiniketan for his training. He studied under Binodbihari Mukerji, one of the most enlightened teachers there at that time. During the last years of his stay in Santiniketan he had worked with Binodbabu on his most important murals there in the Hindi Bhawan (completed in 1948). From his teacher, Mani (generally called by this abbreviation) seems to have inherited interest in mural, experimenting in different techniques and his characteristic draughtsmanship. (These can eventually be traced back to Binodbabu's own teacher Nandlal Bose).

Mani is known for his mastery of all forms of two-dimensional design especially on wall and textiles. As head of the Design department of the Handloom Board he had deep insight into the Indian designs, their structure and character, and the rich imagination which

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

lay behind their evolution. As a result he cultivated a sensitive feeling for detail and for intricate pattern which characterise both his murals and painting.

In his earlier paintings he attempted to superimpose the characteristic calligraphy over a design based broadly on Cubistic distortions and space arrangement. Bright colours applied in large areas and heavy outlines were the repertoire of his compositions. From the very beginning, almost like Braque, he appears not to have been keen on the Rembrandtesque brush stroke but on subtle paint surfaces ranging from smooth to gritty, mat to glossy. To create such varied effects he used materials like sand and marble dust and tried various binding solutions with different glimmers. To further increase the textural variations he added the use of things like pieces of plywood, match-sticks and wire-mesh. Correspondingly colours tended to play a subordinate role and monochrome schemes with dominant greys were preferred. In a series of recent paintings he has been working with what can be called a 'khaki' scheme and its numerous gradations. Whether he is painting figures or still-lifes, in all cases each motif is divided and further subdivided into more and more minute units creating almost an intricacy in the design. His explorations in the juxtaposition of different surfaces by employing material other than paint has stimulated many younger painters in Baroda.

Mani has focussed his attention on mural too, especially, in finding out new techniques and new forms. In his recent mural at Lucknow (of a staggeringly large size) he devised a method where parts and units of the design are pre-fabricated in terracotta, and later on stuck on to the wall. Such a method allows room for change and can give endless number of patterns and textures of great visual interest. The mind of the designer is again evident in the invention of each fabricated unit, which may have a conical form or may be flat-faced incised by a floral motif or just simply punched.

One is at a loss to point out which is the real self of Mani, the painter, the muralist, the designer or the theoretician. Perhaps it is more true to say that his personality combines all these. His wide reading, sharp intellect and gift for talking make him an enchanting speaker on art. As a teacher, his qualities are a suitable counter-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

balance to Bendre. If one is interested in broad effect and bold execution, the other's concern for detail almost borders on fastidiousness. Both together are a happy blend for the students.

Triloke Kaul of Kashmir (who joined the Faculty in 1952) was outstanding among the earlier students. He had had an exhibition of his paintings in Bombay before coming to Baroda. Born in 1925, he had kept terms for an M.A. degree in mathematics. He was probably one of the first to turn to Cubism (this appeared to be a natural bent of mind in his case). He applied with surprising success the Cubist language to Kashmir subject-matter particularly to motifs of houses and boats. Their angular planes and straight lines easily lent themselves to Cubist analyses. But bearing in mind that the original Cubists concentrated mostly on still-life (where it was easier to delimit space and volume) compressing landscape elements into flat intersecting planes was quite daring on the part of Kaul. In the recent works he tends to give less prominence to the edges of the planes but the general character and structure remains rather unchanged.

Jyoti Bhatt (born 1934) who hails from Saurashtra belonged to the first batch of students. He now teaches in Painting department. He made his name when at 21 he was the first artist to receive the gold plaque of the Lalit Kala Akademi in 1955. It was for a work done in the technique and style of Indian miniatures.

His experimentation too began with learning the Cubist structure and distortion of the figure but not as that evolved by Picasso or Braque. His model appears to have been the more lyrical and linear works of the English painter, Ben Nicholson. Jyoti Bhatt's natural talent for drawing and mastery over line enabled him to draw the contours of pots and pans (or even human figures) in free sweeping lines overlapping one another, creating a linear pattern only heightened here and there by tints of colours. These works have a lyrical beauty of their own revealing his predilection for the decorative and the craftsmanly.

In a later group of paintings, he tried to analyse light in terms of colour facets as in his "Lamp" series. In these still-life studies, the Lamp was the principal motif. Now the problem was to unite

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the source of light with the illumined area (or the objects contained in it), into an integrated whole. He created many variations of this theme in which alternatively the emphasis was given on surface or lines or colours. Figure subjects too were treated in this manner which remind of the light effects of the 17th century French painter, Georges de La Tour.

He has now settled down to the collage technique — a conviction strengthened after a recent trip to Italy. He may also have received inspiration from the folk embroidery of his native Saurashtra. Its stylised and simplified motifs in bright colours studded with pieces of mirrors do appear almost to have been stuck on to the flat plane of the cloth.

Jyoti's collages range from sticking pieces of woods of different kinds and fresh metal sheets with shiny surfaces, to spreading sand or a liquid mortar-like stuff on the painting. Sometimes he works with geometric and hard-edged shapes at other times shapes are vague and irregular. His method varies from a painstaking and deliberate covering of the surfaces on one hand to allowing the chance to do the trick on the other. For example, circles of coal-tar are arranged on panel surface; then each one is burnt with a blow flame leaving strange and varied surfaces. The laying out is conscious but the effects are by chance. The results of combining both the attitudes in a work are fascinating. Unthinkable surfaces turn out and mysteriously strange images emerge giving his collages a richness of content. In them there is the added interest in the intermingling of abstract elements with the symbolic.

Similar attitudes and methods as Jyoti Bhatt's are employed by Vinod Shah. Born in 1935, he too hails from Saurashtra. He belonged to a later batch of students and is now a lecturer in painting. He has slowly and steadily achieved a style which is based on variations of white, revealing the essentially lyrical and almost poetic nature of the artist. In his painting too, texture and surface variations are predominant. Among materials stuck on to the surface of his paintings, he has introduced a novelty. He cuts portions of temple hangings printed with folk imagery and pastes these to his canvases later to be integrated with the rest of the painting. He works from

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

abstract motifs to images which are reduced to geometrical, forms. His compositions have clearly defined compartments, one containing figures, one animals and the other a concentration of houses. The whole configuration appears as a reconstruction of a village view. The group of houses, actually made up of a maze of numerous linear triangles, rectangles and squares, seems to be a recurring theme and remind of a similar obsession found in Klee. Vinod Shah has fine sensitivity for the beauty of lines and surfaces.

Shanti Dave, also from the first batch, has now settled in Delhi. In his late 'thirties, he is probably one of the most successful young painters of today. He has won a great number of prizes including three Lalit Kala Awards and lately a prize in the Tokyo Biennale. Among Baroda painters he is the only one who has been able to hold shows of his works in several European and American cities.

Shanti's early work was strongly decorative with his drawing and colour derived from miniatures combined with a certain Cubistic distortion. They were permeated with a sort of village atmosphere reflecting his childhood upbringing. These early paintings were not, however, an attempt at romanticising the village scene or to make a social comment. But images like women working, with their colourful dresses set against thatched ramshackle huts or fishermen standing on sandy beaches, the bullock cart, the animal forms, landscape elements, are all reduced to two-dimensional areas of colours and texture put together rather like pieces of mosaic bound by a sensitive dark outline. The images with their characteristic distortion and elongated proportions have a naivette and peculiarity of their own.

Since the year 1959, Dave began concentrating on various material and techniques and in his paintings, references to visible world got diminished. Besides experimenting with the contrast of transparent tones and heavy impasto, scratching thickly painted sarfaces with a painted tool, he introduced sand and pebbles on to the canvas in order to create new and richly textured surfaces. Gradually he gave up the use of such extraneous material like sand because he felt that whatever one intends to do on canvas should be done with sheer paint. For impasto work he found a substitute in the form of wax

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

medium. Pigment mixed with wax could be handled like mortar making it possible to treat the painting almost like a sculptural relief.

By purging the painting of its literary content, Dave imposed upon himself a difficult problem. Now the design had to stand for everything. It had to be powerful, possessing the qualities of clarity and inevitability. In this respect his recent paintings are of special interest. In them he shows a complete control over the medium. The surface is now not only an obsession but painting for him has become manipulation of the surface. (The extensive mural decorations executed by him have also contributed to this obsession with the wall). It may be raised to stand out more than an inch thick over a large patch or it may protrude out at places. Contrasted with it are vast surfaces built up of transparent glazes. Such a juxtaposition of flat and raised surfaces creates interesting spatial ambiguities. The space-creating nature of the colours also add to these ambiguities.

The colour-texture areas possess no definite shapes but they have a character often similar to shapes found in his earlier figurative paintings. His colour too has transformed which is now much more subtle. Sombre colours are preferred, accentuated by dashes of emerald or crimson.

Some recent paintings have a topographical quality, the impasto parts appearing like clusters of houses and flat areas as calm waters of sea. The rough and rugged character of impasto patches do also remind of moss-covered, weather-beaten walls of old ruined buildings evoking a certain mystery and timelessness.

Santosh (born in Srinagar in 1929) spent only two years at Baroda, but in that short period learnt almost all that many others did in six. His early work was quite close to Triloke Kaul's. But due to his eclectic genius and speed, Santosh's work has undergone many quick phases. It is possible to observe a steady inclination towards non-figurative. He evolved his own kind of linear cubism for Kashmiri figure subjects. Later he substituted lines with planes and flatter areas of subdued colour. Gradually texture was introduced at places, achieved by impasto, thickly applied colour and occasionally sand. The human figures substituted with what may be

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

called surrealist images, conical and jagged, occasionally looking like menacing creatures. More and more he tends to baseh is paintings on an over-all design with rather uniform texture. The texture is built up of what seem minute linear ridges. They tend to appear like landscapes vaguely resembling snowy mountains or rugged rocks. If on one hand they appear to be stimulated by nature, they also seem to come from within, which gives an added piquence to the paintings.

Santosh also happens to be unusually a fine portrait painter for an Abstractionist and takes pride in being so. A brief sitting is enough for him to be able to catch the typical characteristics of the sitter in few bold brush-strokes.

As a student, the author of this article was a contemporary of the young artists discussed so far. Born in 1936 in Srinagar, the present writer spent three years (1960-63) in England specializing in the History of Art at the London University. Though he teaches this subject in the faculty now, he regards himself primarily a painter. Since around 1959, he has been struggling to achieve an individual style in abstraction. Prior to that his work was based on bright colour-schemes applied in vague patches worked over with calligraphic lines delineating what may be called topographical views of, for example, Baroda Railway Station or the Kashmir Lotus Valley. The lines were drawn in such a way so as not to run exactly along the boundry of the colour areas thus giving an effect something like that of off-registration in printing. The perspectival recession and tonal volume did not interest him. He combined multiple views in single compositions — something that Cubists had done and is also seen in medieval illuminations or Indian miniatures. In this way a flatness was achieved not unlike that in carpets and textiles.

Being something of an introvert he felt beginning a painting with a subject to be only burdensome and hazardous. Subject seemed only an adjunct which came in the way of direct expression. In his recent works his concentration has been on colour, on chromatic orchestration — an idea inspired from Bendre and from all those modern abstract painters whose pre-occupation is with colour. Though he indulged in impasto for some time, he really

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

prefers to work freely, spontaneously and with an abandon. He gave up the use of lines because they complicate the problem for him and because line seem to him too feminine a means of expression.

His recent paintings are done rapidly with quick movements of the arm using thin liquid paint. In these paintings also one can see his fascination for juxtaposing metallic colours like gold and silver with other hues especially yellow and red. In some paintings he has used a black liquid paint, treated and manipulated like ink giving many monochromatic gradations. The sweeping brush-strokes, contrast of large and small colour areas, smooth and plane surfaces set againt thick paint patches and subtel surface modulations — they are the essential components of his compositions.

Himmat Shah (born in Saurashtra in 1933) strikes a different note. He is neither abstract nor keen on surface design. Settled in Delhi he has only recently through his exhibition of drawings shown his true creative powers, and even surprised many who knew him. Using a simple medium of ink with jagged and criss-cross lines intensified by tones he has created images of tremendous violence. The heads, disfigured and deformed, almost looking like terrifying monsters leave a disturbing impact on the observer. In them Himmat seems to play with his sub-conscious reflecting his personal conflicts and inner torments. These images are remarkably close to Picasso's work of the Guernica phase and also one thinks of a similar quality in Souza's paintings and even those of Dubuffet. But that does not mean Himmat is a *pasticheur*. One who can pen images of such power cannot be phoney. They can come naturally to an artist who has it in him. Himmat seems to get them instinctively.

Bhupen Khakker (born 1934) is again very different. A chartered accountant by training, he took a course in art-criticism in Baroda recently. But he considers himself essentially a painter. In a recent exhibition of his work at Bombay he was hailed as a Pop Artist. This is perhaps true if we consider his sources and inspirations which happen to be similar to those of the young practitioners of this movement in the west. They take inspiration from the rich source of popular imagery which they find all around them propagated

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

through the mass media. Khakker has discovered the hitherto untapped source found in Indian life—the popular calendar. These oleographs can be seen hanging on the walls of every home, pan-shops and even temples, most favourite being those with glossy or naive and heirstic representations of popular divinities. Khakker cuts them into parts—it may be head of Siva, or Devi seated on a lion, or Kali garlanded with skulls holding a human head in one hand and brandishing a sword in the other. These are then arbitrarily rearranged and posted around a principal motif. A uniform layer of red enamel paint serves as the background. The paint is allowed to drip and trickle over some of the pasted image serving as a unifying factor in the design. To be sure, Khakker is not an iconoclast, though there is a shock value in the mutilation of the holy figures. The juggling of the images has an element of surprise. Yet it creates a new effect and a new type of painting. He has gradually increased the range of effects by adding materials like mirrors and calligraphy.

Among the most successful paintings of Khakker I consider those which are based on a large imposing image of Gujarat's popular deity, Shrinathji, generally suggested by his large hypnotic black eyes. In them (which the artist calls 'temple interiors') he even uses the ready-made eyes which priests actually stick to the face of Shrinathji's idol. This chief motif in the painting is surrounded by similar images of diminishing scale and juxtaposed with it are freely filled large areas of colour or whole passages of hand-written calligraphy—often a holy word राम is repeated numerous times in different sizes. In these works it is for the first time an Indian artist has used the Dada destruction of the image. What makes them fascinating is how visual experience is reconstructed on the canvas.

Graphic Artists

Baroda has been in the forefront in the field of Graphic Arts for the last two decades even if the achievements may not be so spectacular. The Faculty of Fine Arts at Baroda has served as a major training ground providing a permanent and suitably equipped

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(even if rather modest) place for various print-making techniques. It is a field where it is not possible to work without the necessary technical equipment which until recently could not easily be procured within the country and which is beyond the means of an individual to afford. Hence, the importance of a workshop, however small it may be, with some of the basic mechanical requirements, the backbone of which has been the technical guidance of N.B. Joglekar.

Many of the artists either teaching in or trained at Baroda have had the benefit of this workshop. Several of them have tried their hand at print-making some time or the other. The workshop is now coaching post-graduate students in the graphic processes.

Notable among the outsiders who have received training here and who have established themselves in their respective places are Jai Kishan (of Lucknow) and the Hyderabad artists Laxma Goud, Gauri Shanker (wood-cut) and Dev Raj (litho and etching).

I shall here only discuss those who have shown sustained interest in graphics and have produced significant work in any one of the processes. A number of them are primarily painters. Therefore, their prints derive much from their painterly preoccupation. The experiments range from working with conventional techniques and the potentialities of the print-making media to exploring the peculiar language of the medium in a bid to do more than merely translate a painting into a print.

In the 'fifties, Shanti Dave had done a lot of lino-cuts and was probably the first to work on large sizes. He was fascinated by the illustrative possibilities of this medium. His illustrations of "Geeta-Govinda" are clean, crisp and sharply-cut arrangements of simple black-and-white areas embellished with texture and line. Because of their small size they almost look like Indian miniatures in black and white.

The 'sixties have been in particular, a very productive decade with the emergence of the painters, Vinod Patel and Jayant Parikh, as notable print-makers possessing natural inclination for the graphic medium.

Jayant Parikh (born 1941) has shown his brilliance in the wood-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

cut process. His main emphasis is on texture. For making his prints, Parikh has exploited wood, linoleum, hardboard and plywood. Not only do they all have different textures which show in the print, they also cut differently. Because of the varying structure of their grains they react to the cutting tools and the pressure of hand in different ways leaving different cut-marks. In his search for new textures, he collected many kinds of old weathered wood and printed directly with them. He also made rubbings from time-worn dilapidated pavement-stones. The irregular shapes of stones and their rough surfaces produced by years of use and rubbing of feet gave new effects. These impressions are later trimmed to convert into integrated designs. His recent intaglio-cum-relief prints (taken from master image of card-board collage) are more complex and painstakingly done. The results vary from merely prosaic to visually striking effects.

Although Vinodray Patel began with lino-cuts his output in lithography is considerable. His lithographs are mostly nude compositions of buxom voluptuous figures with exaggerated femininity achieved by accentuating the curves of hips and breasts. Their long hair float in waves, the hands are raised upwards or cover the faces as if in shame. Their movements are languorous as if controlled by some external power. The fatalism and the melancholy of the somnombolistic figures with the recurring presence of the sinuous motif of a cobra makes the theme of these lithographs quite puzzling. They could also be regarded as drawings with an excellent cohesion achieved between line and tone.

He has also made a series of line engravings using plastic sheets (as a substitute for the conventional but expensive metal plates) depicting similar imagery as in the lithographs. Here the line is more delicate and taut and the distortions more varied. Considering Patel's entire graphic output including the recent lithographic set of winged skeletons one cannot help appreciating his rich and widening repertoire of imagery.

Notable work in lithography has also been done by Naina Dalal, Kishorewala and Magan Parmar. Naina studied lithography in London. Her work is always based on a theme usually expressed

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

through the human figure. While facing her canvas, she finds images staring at her of deformed, misshapen, miserable human beings, who unconsciously encroach into whatever she paints or draws. Such themes are ideally suited to the medium of lithography, where with deep blacks contrasting sharply with whites, it is possible to intensify their expressiveness. The hideousness of the leper, the pathos of the beggar or the apprehensive melancholy of the sad-eyed adolescent can be found in her work. Naina has an abhorrence for the graceful and the delicate. Yet there is a certain lyrical element in the crisp tonal variations of her prints. Her work serves as a reminder that graphic arts do not mean merely making wall-paper.

In the same class can be included the lithographs of Kishorewala (now working at Rajkot). The horse has been his persistent theme to the point of an obsession. He has portrayed the horse in various moods, stampeding in a group, huddled with the family, in tender moments of necking, which make them so human. Such an interpretation of an obsessive image probably reflects the personal psyche of the artist, whose unfortunate physical handicap also partly explains certain naivete and occasional looseness of the drawing. His prints are built up in dense, dark tones. But each time, there is a different grouping, varied movements and surprising arrangements.

Magan Parmar's lithographic and intaglio prints are noted for their naive imagery which is both folksy and childlike. Having had a long acquaintance with the printing process, but no academic training, in his efforts there is no obvious conflict between painterly concepts and the graphic language.

His imagery is appropriately suitable to the medium. Rather he thinks through the medium and fits in with the most characteristic quality of print-making, visually communicating personal poetry. His prints are a poetic transformation of rural setting mingling silhouetted forms of foliage and animals. In them one does not, therefore, look for technical finesse but the richness and the varied levels of meaning. He is undoubtedly an outstanding *naive* artist of India.

The prominent etcher in Baroda is Jyoti Bhatt, who has concent-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

rated on the intaglio process, which he mastered during a two-year training period in the United States. The fine craftsman-like quality found in his paintings is revealed in his etchings too, where, again like in his paintings, line and contour form the basis of delineation combined with textural and relief effects which are peculiar to this printmaking process. In them, therefore, the quality of "illustration" is uppermost. Thus his prints are not merely coloured textured surfaces (into which many of the etchings somehow seem to fall) but have an underlying meaning. Meticulously planned and carefully printed, they are conceived in terms of an integrated whole as design and image in which the diagram and the symbol play interchanging roles.

Finally, I must mention the sculptor, Rajnikant Panchal, not very prolific though, but with a fine and sensitive graphic sense. He has tried both woodcuts and etchings and recently produced a small story book for children with lino-cut illustrations.

Sculptors

Perhaps the most spectacular achievement of Baroda is in the field of sculpture. The practice of sculpture involves many difficulties and frustrations. It consumes a lot of physical energy and time. Because so much mechanical work is required and even machinery, not every one takes to this field easily. Compared to it, painting is much easier, does not require so many tools or machines and is less expensive. Many painters thus emerged from Baroda and also in Bombay, Delhi and Madras. But, comparatively fewer sculptors outside Baroda have emerged during the same period.

The chief reason behind the rise of the outstanding group of sculptors from Baroda is the excellent studio facilities provided. The Sculpture Department can boast of being one of the most developed in the country having the necessary equipment, proper bronze-casting facilities and sufficient working space.

The well-known sculptor, Sankho Chaudhary had been the head of the department. He hails from East Bengal and studied in Santiniketan where he was initiated to sculpture through the works

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of Ramkinker. But he learnt more by seeing and experimenting. He has travelled widely in India, Europe and Middle East. His serious work too, I venture to say, like Bendre, began after coming to Baroda. Surveying through his work one is at once struck by the variety of material and forms. He has been particularly enthusiastic about the "heroic" period of modern sculpture (1910-1925), which saw the rise of Cubist sculpture — Archipenko, the "absolute" forms of Brancusi and the Constructivism of Gabo. These works were largely responsible in revolutionising the whole conception of sculpture giving rise to a new aesthetic. Brancusi emphasized the solid form and the purity of shape; Archipenko saw the form in terms of convex and concave volumes; Gabo, who rejected the solid mass, felt that even by creating hollows and using transparent material plasticity could be achieved. The voids and transparent planes activate space with the result that it now becomes integral part of the sculpture. Sankho Chaudhary's experiments seen to me to be on these lines and it appears that he was attempting to relive this revolutionary experience for himself. In 1956, he showed the results of his studies in an ambitious one-man exhibition held at Delhi.

It was probably for the first time that an Indian artist reacted to and made an effort in assimilating the new developments in sculpture as they had gradually evolved during the first quarter of this century. What went with this radical change in approach was the use of new material for sculptural expression — exploiting their character and their suitability for different purposes. Sankho Chaudhary was the first to do direct carving in stone, wood carving having been started by Dhanraj Bhagat earlier. He was the first to create assemblages in the manner of the Constructivists.

He considers his best stone-carving the "Toilet" (in the National Gallery of Modern Art) where the seated female figure is converted into one solid shape treated with concavities and protruding volumes. The form, broader and heavy at the base gradually becomes thinner ending up in a tiny little head at the top suggesting an upward surge and growth. The curved contours are clean with marked simplicity and minimum of detail. The simplification — one can even say

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

abstraction — is taken to an extreme in another work the "Standing Figure". A tall block of wood has been turned into a sari-clad woman. Recourse has been taken to minimum of carving to preserve the solid character of the block. Its undulating contours have been spirally woven together to create an all-round interest. The image by loosing its details becomes an abstract shape and at the same time gets transformed into a symbol.

Chaudhary calls this a synthesis between the abstract and the real. It could also be called a synthesis between the modern and the traditional, since Indian sculpture too is characterised by simplified curvaceous volumes. It shares with many Cubist and Constructivist works the quality of refinement and classical line. It could, therefore, be argued that someone with the Indian background would naturally find himself in sympathy with the news tyle of sculpture.

In a number of works Chaudhary has attempted to break the mass quality by puncturing the solid block to allow air and space in, to allow voids to participate in creating sculptural form. One such work is a large scale wood-carving, again titled "Toilet", done when he participated in a sculptors' camp held in Yugoslavia. An additional significance in this sculpture is the treatment of the surface which varies from smooth to rough.

Like many modern sculptors he has also been concerned with the architectural element in sculpture. Architecture today is regarded as a structure creating spatial areas by means of vertical and horizontal planes. In a similar spirit he made assemblages by joining planks of wood in vertical and horizontal alignments. He has a favourite shape, a triangle with one edge rounded off. Planks of wood of this shape but of different sizes are fixed horizontally or at varied angles to a single principal vertical plane. The resultant image may be a bird or a human figure. Here, the plasticity is produced by the spaces created between the angles and the planes reaching out in various directions. Similar results have been obtained by working with sheet metal and rods.

In Chaudhary's teaching "material research" plays an important part. With the help of some students he has, for example, tried

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

different ways of casting to obtain varieties of textures on the metal surface.

His wide experimentation has been a great inspiration to his students. Among the most talented who have made a mark developing individual approaches — even making a departure from their master — I include Mahendra Pandya, Raghav Kaneria, Rajnikant Panchal and Nagji Patel. If Chaudhary's work is the style of the 'fifties, that of his students represents the trend of the 'sixties, implying again a great change in the sculptural ideals. They represent a new wave for which both the recent trends in Western sculpture and newly-won liberation of younger artists are equally responsible.

Among the older students of Chaudhary, G.C. Bhatt (born 1931 and now a teacher) and Narendra Patel (who went to the U.S.A.) are much closer to their teacher in their work. I give as an example a stone carving by G.C. Bhatt titled "Seated figure". A solid block of black marble is turned into an organic shape—something like Jean Arp's "free forms"—where the grains of the material have been exploited to the full. By polishing the surface the veins of the marble have become visible. The carving has been done in such a way that the curvilinear character of the grains admirably conforms to the rounded convex and concave planes. In this way the surfaces get further activated by their texture.

Mahendra Pandya (born 1927) the oldest of Chaudhary's students is now a lecturer in the Department. For some time he had concentrated on stone and marble. Working from solid block, he too emphasized the rounded volumes, curves and surface modulations. He has lately changed his medium to wood, prefering it to stone because the former is easy to handle and to transport. Pandya's work in wood has a craftsmanly quality and reveals a preoccupation with surfaces. He does not work from a single solid block. Rather he assembles several pieces together after working over them separately. He transforms the wood into an organic shape or retains its geometric character only cutting a bit here and there or prepares different surfacing by varying chisel marks. These separately worked out parts are mounted in vertical or horizontal inclination by means of pegs in such a way that they have an all-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

round interest. They may be also assembled as reliefs. At this stage they are burnt with blow-flame, the smoke and soot giving it a black coating at places which has the effect of visually unifying various units. The charring of the surfaces also results in accentuating the concavities. These may be worked over again with the chisel to give a certain crispness to the details.

The limbs of the resultant image may be heavy or light, often contrasting with fragile looking units like tiny little pieces of hollow bamboos. The latter appear more like ornaments playing a visual role rather than structural. The images thus created are sometimes abstract and often surreal. They are of endless interest for visual contemplation, in their play of textures, of subtle reliefs, of the voids created between various limbs and in the linking of a curve with a concave surface. There is much invention in the way they are assembled and in the treatment of the surface. In both ways Pandya's method is very original.

The two young sculptors, Kaneria and Panchal, have consistently worked in metal. Raghav Kaneria (born 1936) made his name with a bronze bull. It was a work with polished surfaces and reduced volumes, though accentuated at the joints and where extremities meet the torso, creating a weird image. From casting he took to welding and his work more and more has taken on a surrealistic character. He uses all kinds of junk pieces and machine parts utilizing their strange forms and rusty surfaces to create fantastic, overwhelming and very eloquent images full of force and energy. It is interesting to see how the "found" form intermingles with his subconscious producing every time a new shape and a new form and even more strange juxtaposition. The use of the surrealist pun and metamorphosis can be seen in a work where the spiky forklike ends of partly flattened machine parts is at once a hand and *trisul*, though the artist calls it "Cactus". Another example is that of a towerlike web form which also appears like a cave. Their rusty, decomposed surfaces, give them a primordial character, as if they have been there since millions of years — since the creation of the universe. In Kaneria's sculptures one can feel the presence of rich imagination and creative powers in the artist, which may be due to his rural

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

origin. Because of these factors his work is unique and makes him an important young sculptor. For, to my knowledge, nobody in the country has yet exploited welding of junk to such an extent and produced such startling results. Kaneria has been to U.K. on a Commonwealth Scholarship.

Panchal (born 1937) teaches bronze casting in the Department. His metal pieces are on a smaller scale and diametrically opposed to Kaneria's work aesthetically. He is essentially lyrical. He uses fresh material, shiny copper and brass plates and thin thread-like wire. The problem of his early sculptures was similar to that seen in Sankho Chaudhary's "Toilet" — counterpointing of solid masses with negative volumes. But Panchal has preferred more flattened volumes and voids transformed into geometrical shapes. He would take up a single human figure or a mother and child group and reduce them into more or less angular and two-dimensional planes. The left-spaces interlocked with them as does the background with the painted image in neolithic pottery patterns or as in a well-proportioned calligraphic letters. From this to using geometrical shapes (rectangles for planes and circular holes for voids) was not a far cry and metal sheets were the appropriate medium. Sheet metal, along with their sheen provided an addition in the range of aesthetic elements used. On plates punctured with holes he also introduced thin threadlike wire to cover the voids or instead created out of metal strings web-like surfaces to contrast with empty holes. In this way new surface qualities were achieved and exploitation of the conception of line in space had the effect of enriching of aesthetic content in his sculptures. These works are nearly flat, almost relief-like. One could call them even paintings. They seem even closer to weaving or embroidery. The method seems essentially craftsmanly not involving heavy hammers and chisels or the elaborate mechanical process of casting. They reveal a sensitive quality of line, and poetry is created by juxtaposing it with shiny surfaces and the subdued colours of the fresh metal with the holes gaping through.

A younger sculptor, Nagji Patel (born 1937) who has been a "cultural scholar", specialized in stone having actually worked at several quarries in the country like Makrana and Badami. Lately he

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

has been carving pink marble. He is at his best with geometric forms more suggested by the Cubic block rather than nature. He, too, exploits the grains but is at the same time interested in the contrast of surfaces. He polishes it at places, and at places allows chisel marks to remain. This gives both glossy as well as mat surfaces with subtle tonal variations in the colour of stone.

In his, there is a stress on the verticals, which are contrasted by a few curves. A fine interweave has been achieved between the planes and the curves. Sometimes a minute form protrudes out from a deep concavity like in Henry Moore's "Object within an Object". This contrast between the small and the big produces monumentality. At the same time the whole configuration has a surrealist mask-like quality.

Conclusion

In this brief survey of creative art at Baroda it has been possible to include only a few artists. There are many more talented sculptors and painters who have been consistently working. The selection had to be restricted to represent some of the typical tendencies. The survey enables one to make certain conclusions. Because of an entirely different teaching programme, a new type of artist has come into being — one who thinks in terms of the pictorial form and not in a national style. He does not know any geographical or time barriers in art. For him, an Indian sculpture or Brancusi's "Bird", a primitive African carving or a Greek statue, a Jain miniature or a collage are only different means of expression. All these have served him as a guide to his own researches and experiments.

Although no particular style was encouraged — there is nothing like "Baroda Style" — yet certain common traits can be observed from the output of Baroda artists. Too much concentration on the surface and on the formal design has resulted in a certain impersonal quality and calculatedness. One misses the Expressionist eruption or the involvement of the sub-conscious. One hopes the Baroda artists will continue to move from one height to another. Its vitality and strength will lie in its readiness to answer the demands of each

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

new situation, its ability to assimilate influences without being overwhelmed, in fact, to be on the move. It is probable that these efforts may give rise in future to what would be called the "Indian contribution to Contemporary International Act".

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Influence of Cubism on Modern Indian Painting

Cubism has been the most revolutionary art movement in the twentieth century which brought about fundamental changes in art since its emergence. It had far-reaching consequences for both painting and sculpture. Strictly speaking Picasso and Braque were its originators, who aimed at purifying painting and purging it from all so-called literary elements. Though the sources of Cubism were certain Negro carvings and Cezanne's middle phase paintings, the style when it emerged full-fledged was quite far removed from those which served as its starting point. Cubism proper is the style of Picasso's and Braque's paintings done between 1909 and 1914 divided in two phases, 'analytical and the 'synthetic'.

Cubism did away with the renaissance belief that painting was part of nature seen through a window from a fixed angle of vision. Considering it as a flat surface to be articulated into a spatial complex by means of receding and projecting inter-penetrating planes where the farthest and the nearest plane mark out the limits of the emerging space. The planes derive from sectionwise analyses of the volumes of an object as seen simultaneously from various positions of vision creating a new relationship between volume and space which in the 'analytical' phase become one and the same. While in this phase painting is reduced to bare structure, in 'synthetic' Cubism, space is compressed because planes overlap instead of inter-penetrating and where colour once again finds major place.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

If this is how classical Cubism may be characterised then it is possible to distinguish from it the following: 1. Variations practised by artists who had a personal approach to Cubism like Juan Gris and Ferdinand Leger, 2. Those painters who used it as one of the components merging it with other more personal ingredients of their art language, namely, Marc Chagall, Franz Marc, Lyonel Feininger and Robert Delaunay's abstractions of translucent colour planes, 3. Its influences on other movements fundamentally different from it, in particular, Italian Futurism and Vorticism of the English painter, Wyndham Lewis, 4. Subsequent movements for which it served as a take-off point, as Supermatist abstraction of the Russian painter Kasimir Malevitch and the Neo-Plastic Abstraction of Piet Mondrian of Holland.

Cubism also affected the taste as a result of which utter simplification, reducing form to bare essentials and undisturbed straight line and plain surfaces became the norms of beauty. Dividing the picture surface into flat overlapping planes and combining more than one viewpoint in a figure to turn it into a composite image with a heightened reality and preoccupations of this kind, enabled the discovery of similar elements present in Gothic and Egyptian painting, Rajput and Mughal miniatures in their perspective and even in certain Indian sculptures like the extremely twisted body flexions whereby the breasts and the backside are simultaneously represented on one plane.

In Europe, Cubism remained not only the major art movement of the century but it had also posed a challenge to almost every painter. But, in India, neither was it taken as a challenge of this kind nor did there emerge a whole generation of artists at any given period specially devoted to classical Cubism. It never happened that a generation had assimilated it whose achievements might have served as a catalyst for the subsequent generations. Instead, for Indian painters, Cubism was a ready-made language from which borrowings could be freely made. Thus, the question would not be the Indian contribution to Cubism or Indian version of Cubism but rather what kind of borrowings were made and what was done with these borrowings. In the brief analyses that follows I am restricting

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

myself to manifestations in painting only. Discussion on Cubist influences on Indian sculpture will be found elsewhere.

Stella Kramrisch, the art-historian as early as 1922, had raised another question after seeing Gaganendranath Tagore's Cubist paintings. She asked how far was the Cubist formula suited to Indian expression. For her, Indian Cubism was a paradox because she felt that "the ever-moving flowing life of an Indian work of art was opposite to the essentially crystallised static quality of Cubism". Hence, the two were incompatible. It may seem then that for an Indian painter venturing into Cubism was hazardous, doomed to failure, with only an exceptional few having a chance to achieve meaningful results. Those who tried and succeeded can be conveniently studied if categorized.

Gaganendranath Tagore was the first Indian painter to be aware of Cubism and the first to respond to it in his ink paintings of 1920s. He looked at the non-French version of Cubism (Futurism and Blaue-Reiter) whereas it will be seen that subsequent Indian painters were influenced by the French Cubism. In this regard, it is interesting to note that in 1922 an exhibition of original modern paintings was held in Calcutta for the first time consisting mainly of the works of the German Bauhaus painters including the Cubist examples of Feininger and Wyndham Lewis.

Gaganendranath used Cubist elements to construct more expressively his dream fantasies. He was not interested in the Cubist analyses of volume but the way in which space could be created by receding and projecting planes. In his paintings the black and the whites do not only represent light and shadow but also define the space. It is the mystery of space that he enhances which, unlike in Cubism, is not restricted and closed but open and boundless. He used the dynamic diagonal structure rather than the static vertical-horizontal one.

Subsequently, there have been efforts at synthesising Cubist elements with Indian art like George Keyt's in 1940s (Cubism and Indian sculpture) and in 1950s by Bendre's (Cubism and Indian miniatures). George Keyt saw the later paintings of Picasso (1930s) where he had used thick bold outlines and composite delineation of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the human figure. Keyt realized the composite quality of Indian sculptures (in their twists and *bhangas*), linearised them to approximate Picasso figures but in the event the whole effect has turned out to be highly decorative. The synthesis that Bendre worked out in his paintings of 1950s was in terms of flattening volume and space as found in 'synthetic' Cubism as well as in Rajput painting. But the pattern quality of Indian painting is replaced by tension and structure while flat colour areas are activated as planes. He achieved an elegance and purity which is both classical and impersonal under the impact of Cubist aesthetic. His Cubist still-lives are among his outstanding paintings, using restrained colour they are at once lyrical and austere.

Ram Kinker's paintings of 1940s are remarkable for having rejected the current Bengali aesthetic of sentimental linear decorations. Instead he began to paint nature through Cubist eyes transforming landscape or figure compositions of Santhal life into Cubist structure. Line, low-keyed colour and plane are contrived to define and construct space and volumes which make him one of the first Indian painters to turn to 'formal pictorial' problems. His preoccupation with resolving the spatial tension between line and colour link him with the works of Hussain.

Extended volumes become space and transparent planes become volumes. In this he has a predecessor in Gaganendranath Tagore. While his preoccupation with resolving the spatial tension between line and colour link him with and look forward to certain types of the works of Hussain, Ramkinker is a purist in the sense that he uses paint, colour brush-work to do what they can do—to depict nature, atmosphere and build up the pictorial structure. But he never gets entangled into mannerisms and cliches. His is not a search for style, nor is it intellectualisation, but spontaneous reaction to what is visually present or remembered. The pictorial style comes as spontaneously as are handled colour and line. While assimilating the "sophisticated" modern sources he has also been able to retain his emotive-intuitive innocence. [While George Keyt attempted essentially a stylistic synthesis that is synthesis of style with style, the synthesis that Bendre has accomplished is done in presence of nature as a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

way of transforming it. This links him with Ramkinker.]

During the post-independence period, in an atmosphere when for India modern art became synonymous with Cubism, Jehangir Sabavala went to Paris to study under Andre Lhote who had academised Cubism. Sabavala and Triloke Kaul can be classed together who have treated Indian scenes through a variation of Analytical Cubism. But in their works of around 1960 they seem to be too near to the prototype having been unable to sufficiently individualise the method. The kind of individualisation that I mean here is the one that can be observed in Ram Kumar's Banaras landscapes which may at first glance appear 'analytical' but they contain much more of personal poetry to think of the 'style' of their execution. Probably this is how he came to terms with it after having made use of the Cabist distortions of form and space. He too had taken lessons from Andre Lhote. He also placed forlorn figures in haunted settings. This sense of the 'tragic' also has spilled in to his landscapes which invest them with the poetry I mentioned above. Interestingly enough Sabavala, in recent years, has arrived at a kind of visionary landscape as a homage to the mystery of nature where the elements get dissolved into a vast etherial expanse achieved by subdued and subtle variations of muted tonalities possible only due to a deep personal consistent involvement.

Looking at K.G. Subramanyan's entire painting activity, it is possible to discern the important role Cubism has played in his pictorial approach. I think his attitude to space and structure and the picture surface has remained constant whether it be his sombre and maze-like patterns of still-life objects of early 1960s or his recent paintings, after his trip to the United States which resemble interiors within which are interwoven cut-up human limbs or stridently coloured stripes. The two elements exist precariously together in a two dimensional structure with edge to edge relationship which eventually goes back to the Cubist aesthetic. The works of Dinker Kowshik in 1950s is also very akin to Subramanyan's but too near to such Cubists as Juan Gris, to reveal any significant individuality.

There are also painters who have used certain Cubist traits but in whose work Cubism does not form the fundamental aspect of their

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

vision, e.g. Hussain and Shanti Dave in their characteristic manner of distorting the human figure and Padamsee in his landscapes. Even Santosh and Jyoti Bhatt have had their short but derivative Cubist interludes. But in his earlier figure paintings Padamsee's distortions owe a lot to Picasso's later paintings. His grey landscapes although not analytical in the Cubist sense and yet serene, could have been pictorialised—especially the geometric accentuations of houses — only through a Cubist's eye.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Tantric Trend in Contemporary Indian Painting

Although the word 'Tantric' refers to an ancient religio-philosophical cult with the most strange and esoteric rituals associated with it, now it has come to denote a prominent trend in Indian painting of the recent years — to be exact, of the late 1960s. There are many who consider this term a misnomer or contend that this particular trend has nothing to do with the ancient Tantric tradition either in its ritualistic aspect or its pictorial form. But the important question is not whether this contemporary trend is faithful to the ancient tradition but rather its significance as a new phenomenon in visual arts in our country. It is a widely accepted truism that the sources and the influences on an art movement are of incidental consequence, whereas what eventually matters is the finality of the artistic statement.

Modern Indian Tantric painting may be considered as a mode of Abstract art — as a kind of post-Abstract abstraction — since some of its practitioners began as Abstract painters and their present Tantric phase constituting only a further development in their own work. Modern Indian Tantric painting can, thus, be construed as Abstraction conceptually derived from Tantric thought, as a striving to translate it in visual images which may or may not be derived from symbolism of ritual *Yantra-Mandalas* and their geometric configura-

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

tions or it may be regarded as a kind of symbolic Abstraction inspired by the latter in its visual aspect.

The phenomenal success that this trend has been having has given rise to much scepticism. Granted that to be Tantric would not necessarily lead to a qualitative achievement, some painters do have broken new ground in the Indian scene whether the inspiration has been genuine or otherwise.

While ancient Tantric cult was known before, but the *Yantra* and '*Shakti-Purusha*' paintings associated with it have come to light only in recent years. The eroticism of the latter was the reason for their discovery earlier than the *Yantras*, the significance of which has been realized by the modern eyes only after the internationalisation of the geometric 'hard-edge' Abstraction. In the early 'sixties in an effort to incorporate 'Indian' elements, certain painters began titling their paintings with synonyms of 'Shakti' like in the case of Laxman Pai or Nirod Majumdar while F.N. Souza had painted what could be regarded as the image of Kali, the destroyer.

The specific interest in the traditional Tantric manuscript paintings as pictorial form is revealed in the comments on it by Swaminathan, one of the founders of 'Group 1890' and by K.C.S. Panniker of Madras. Swaminathan held a show in 1965 entitled 'Colour Geometry of Space' with clear hints to such qualities as obtained in Tantric sectioning of the pictorial surface. The spectre of Paul Klee (his so-called 'affinities' with the Hindu mind and his script-like linearly conceived symbolic imagery) must also be included among the 'causes' of this Indian 'awakening'.

Just then took place the timely publication of Ajit Mukherji's book *Tantra Art* (1967) bringing together the known traditional pictorial material of this cult. Simultaneously exhibitions have been held in the West which were enthusiastically received and commented. But there is a certain dubiousness in this enthusiasm amidst which it is heartening to note the seriousness that characterises the efforts of a Western critic (Virginia Whiles in *Studio International*) in tracing affinities between traditional Tantric imagery and modern Western Abstract art. It is therefore opportune to try to look at the modern Indian Tantric inspired paintings in national and international context.

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Biren De in the early 1960s was perhaps the sole painter whose work was labelled as Tantric. He was doing figurative paintings before but his initiation into Abstraction was through the *mandala* diagrams. He restricts himself to circles and squares, leaving out triangles and the six-pointed star. The original Tantric diagrams are actually aids to meditation or visual symbolisations in geometrical configurations of complex philosophical concepts — much like a scientific concept being abreviated into an algebrical formula. The elaborate colour system too has meaning appropriate to what the shape enclosing a colour area denotes. But in Biren De's paintings colours vibrate and interact, though confined to geometric boundaries — a phenomenon on which much research has been carried out by the American painter, Josef Albers. Biren De's colours happen to be charged with energy, a quality not found in the *Mandala* colours. Therefore, it seems logical that he should now have arrived at a kind of pictorial structure which is centrifugal where a large oval shape of blazing orange seems to explode, dispersing radiating rays all around.

Another early convert has been K.C.S. Panniker, who was a figurative painter during 1950s. His paintings were peopled with large looming heads and they were given mythological titles. The series known as 'Words and Symbols' done during early and mid-1960s, are essentially linear and inspired by indigenous manuscript layouts. Horizontally and vertically aligned patches of browns or ochres are filled with graffiti emulating diagrams and textural areas. What look like textural passages are actually simulated written script in undecipherable alphabets adding an element of surprise to the total effect. The wiry taut lines of the drawings and symbols share the calligraphic quality, and in the words of the artist 'the line follows the laws of continuity and free manual rhythm of action'. That is why the written word fascinates the artist. The individual image is no longer conceived as a three-dimensional entity but instead the shape expands and the volume stretches, creating a new kind of tension between figure and surface. This is the type of painting *par excellence* that has evolved from the South under Panniker's leadership.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Reddeppa Naidu's calligraphy and pictographs are very close to that of Panniker. But Haridasan is too decorative as he arranges a variety of symbols more in the manner of textile designs, having no evocative significance which is the pitfall in most such "symbol" paintings. P.T. Reddy, an old timer, has adopted the *Linga-yoni* diagrams which are overlapped like abstract rhythmic patterns and at least for that quality they are noteworthy. However, his earlier erotic drawings are a pointer to the fact that all *Maithuna* couples should not be given the respectability of Tantric Art.

Concerned with surface is also S.B. Palsikar, who too is an earlier convert through figurative painting. Perhaps with the ushering in of his Tantric phase actually began a period of renewed activity of his career following a short *impasse*. His first Tantric paintings were monochrome colour surfaces criss-crossed by magnified *mantra* alphabets in Devanagri script which formed the structural units. In the most recent ones the letters have become insignificant, whereas the surface assumes importance which consists of brushwork and tones merging into each other giving an overall effect of single colour, e.g. a green effect with tonalities varying from yellow to green or a blue effect with modulations from green to blue.

The *Yantric* diagram much reduced and tucked away to a side shyingly peeps through these tonalities. They reveal a sheer joy in using fluid paint in swift brushwork, of which he is a master being an excellent portrait painter. Very much familiar with Tantric texts it would seem unnecessary to try to interpret his paintings in terms of any metaphysical doctrine.

Perhaps the best painter qualitatively of this trend is Ghulam Rasool Santosh who has been painting Abstractions since about 1960 in which colour was subordinate to texture. In the present phase, he has reached a stage of great maturity and one may even say originality. Through a transitional phase of vague nude forms, either single or in pairs in recurring orange scheme, he has been feeling more and more that painting must have some 'spiritual content'. His paintings are abstractions to be appreciated not merely in terms of formal values but for such visual qualities to the extent it is possible to translate philosophical concepts. The *Purusha-Prakriti* union is sug-

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

gested by reducing the two into elemental forms as far as possible. But what is especially to be noted is the quality of equilibrium, which is not static in spite of symmetrically laid out shapes, but of the kind which one may compare with the state of equilibrium achieved in the highest stage of contemplation.

Although his colours are restricted, his use of black is significant. In less skilful hands it can look placid or neutral. But in Santosh's paintings it does appear as a mysterious deep void — the *Shunya* (nothingness) of Tantric philosophy.

The third characteristic element is his use of light, rarely found in other contemporary painters. The primary function of light here is not that of delineating volume but conceived much rather like an 'aura' contributing to the overwhelming impact of the painting.

If Biren De's paintings are characterised by energy, Panniker's take recourse to graffiti, Santosh's possess equilibrium, Balkrishna Patel's paintings at once strike one for their lyrical colour. The present stage was preceeded by a period of abstractions of textured but vaguely circular forms of dark and sombre colours. His recent compositions consist of an elaborately worked out central area of a large circle or vertically placed rectangle divided horizontally by bands of colour, set off by a plain colour ground. The shapes are carefully proportioned so are also the colour modulations ranging from orange to pink to a sudden green or blue, but always low-keyed. Applied in thin glazes, through which the coarse grains of the canvas peep out, giving the colours a certain peculiarity which seem to dissolve within each other from one shape to another and within the canvass surface itself. The effect is that of a soft resonance of sound, as it were.

Homi Patel too has been an Abstract painter of some years' standing. He began as an eclectic Abstractionist of dark landscape-like paintings leading to a monochromatic phase, e.g. yellow on yellow with barely decipherable squares or rounded shapes. He has swiftly moved to elemental shapes and basic colours with compositions having a central emphasis. It may be series of ovals and circles or a single oval of green bounded by a band of red on a yellow ground. His colour system is not based on symphonic or complementary harmony but the choice of hues and their relationship is such as we

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

are familiar in Indian miniatures — more a kind of visual matching. Consequently there is the danger of a painting merely having pretty colour. However, the cardinal oval could be referred to as *bindu* or the principal element to be contemplated upon.

Prabhakar Bharve is the youngest recruit who has been playing about for sometime with placing together shapes and symbols in visual relationships retaining their meaning independently but devoid of symbolic coherence with an unexceptionable liberty.

Thus for the two of the older painters amongst the lot, Palsikar and Panniker, it might be the culminating phase of their career; for Biren De a consistent maturity; for Santosh and Balkrishna a coming of age, for Homi and Bharve an ushering in. Largely their recent paintings are pictorially successful and do not necessarily need philosophic props for evaluating their significance even if the trend may be regarded as another of the series of revivalism that has characterised modern Indian painting since the beginning of this century.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Struggle for Image in Contemporary Art

To what extent is image involved in visual arts? Can image be defined as it is adumberated in the visual arts? What does such an image pertain to? If it consists essentially of visual components it must of necessity be difficult to define it in words just as even in the case of poetry which uses the verbal medium, it is difficult to paraphrase and much less to translate it. Often visual image is explained by the analogy of poetic image or metaphor. For reasons similar (that is the difference in the medium) visual image and verbal image would be basically different from each other even if they may share many common denominators. Perhaps one can exploit this comparison to bring to relief the characteristics of the pictorial image.

An art image recreates the object and the sensation connecting the artist and the object i.e., the fact and its tone of experience. It expresses the relation between things and the relation between things and feelings.

For our purpose here it has to be recognised as to how much art is motivated by the desire to project oneself on the part of the artist or to represent his species or his responses and interactions to the phenomenal world outside him. Image with regard to art may thus have three kinds of connotations:

i It is the artist's image of self ;

ii It is his image of man;

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

iii It is his image of the world i.e., his vision of the natural reality.

Actually these three connotations correlate and overlap. In one case the projection of himself may be through his vision of the phenomenal world or through his concern with image of man. In the same way, one's image of his philosophy of the world (*weltanschauung*) may in itself stand for his own image. Projection of self is possible even through abstract signs where the meaning would be read in terms of concepts i.e., projection of self may be in terms of figuration as well as abstraction. But a concern with image of man or an interpretation of the visible world needs must be in terms of images with reference to nature. Therefore, the question of image in visual art is a question which largely includes the imagery of the figurative kind, imagery which stands as analogous to nature, be it matching, structural or symbolic.

This leads us to the aspects of the components of the pictorial image, its aspects of representation and its aspects of meaning (the sign and the signified) and also the sources of the imagery. Both the components (or codes) and the sources of the imagery would be conditioned by what attitude the artist happens to fall in (i), (ii) or (iii) as above. Finally, there is the question of image itself, its own inherent power and impact visually—its emphatic existence, its hypnotic presence—through which its meaning and import is experienced.

While image is the essential element or even the final striving of the poet and therefore talked mostly in relation to the art of poetry, what was supposed to be intrinsic to the visual arts was 'significant form', i.e., an attempt to penetrate into the appearance to discover the 'true reality'—'the universal idea'. Consequently the structure with all its subtractions and simplifications, the formal properties or its sensuous elements isolated from life, were supposed to be its pure aspect or 'significant form'. 'Significant form' was thus considered synonymous with aesthetic purity.

If the 'significant form' showed the falsehood of appearance on one hand, on the other it emphasised the irrelevance of the 'literary'. This was important for there cannot be just appearance

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

of things and if painting was to be counterpart of the word-story then one may as well not paint.

But 'significant form' itself was self-defeating because it left out the natural propensities or the human aspects of the man—the psychological, imaginative and emotional. The 'fallacy' of significant form was that it considered art as the image of reality but what matters in art is the reality of the image. Its referent is not its analogue in nature for it is not a 'replica'. It is a 'psychic occurrence'. "What is imagined and presented in an image is frequently non-sensuous, as the emotions, beliefs, ideals and purposes that animate people, the psychological circumstances in which people encounter one another, the meanings that the world and life hold for man" as is pointed out by Iredel Jenkins.

The fallacy was realised by the formalists themselves when references were made to the impersonal, the equilibrium, the equipoise or things like cool, warm or turbulent effects, while characterising a painting, which only suggest formal significance as not the end but the means, not the effect but the cause. For, are not all these 'images' of whatever they evoke?

Emphasis on the formal means had its important consequence—the recognition of e.g. painting as visual language, the components of which being volume and space, line and colour, surfaces and areas which form structured configurations by means of rhythm, balance and proportions. It is such a structured configuration which causes a psychic occurrence since the human awareness functions in configurations and meanings at the same time.

This is what the 'silence' of the painting 'speaks'. It is in this sense only it can be called a language. It is on this level that 'communication' takes place—so that art is not a contemplation of the absolute but communication through the efficacy of the import of the image. "Art aims at provoking the psychically deeper layer of our being to activity."

Herein lies the validity of representative devices which 'visualise' the image with all its clarity and wholeness. Perspective, photography, modelling, distortion, the stylised, the heiratic, the flat, the illusionistic, are not merely modes of representation, but devices

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

which can be controlled and manipulated for the desired result, not in terms of balance and proportion but in terms of what it is urged to say. Formally, when approximation, matching to nature had been the preoccupation, the means were invented accordingly which were only limited. Now the scope is enlarged and recourse is taken to past cultures, myths, literature, new techniques such as photography and cinema.

Happily, therefore, the concept of purity has received a set-back (while it repudiated morality, it reiterated another morality) and an enlarging of pictorial possibilities could take place by getting even with what it had shunned before (namely, literature and photography). Literary devices of the simile and the pun have been adapted through double image and the metamorphoses of one image into another (coming together of two different realities generating a third reality—like the way metaphor behaves) but here in visual terms in contrast to the verbal it stands rather as the process of transformation. Like in literature the dreamworld with the libidinous and the freight too have been projected into the painting. Infinite space is no more thought as the refutation of the two-dimensional pictorial surface. Through photography and film medium have been realised the intrinsic role of '*trompe l'oeuil*' and situations like the succession of images, the closeup filling the entire screen, the sudden slashing of the image etc. Consequent to the camera's magnification of the microcosm of outer reality, bringing it to the notice of the human eye, nature and reality, in relation to visual art, have ceased to mean the same today as before.

Nevertheless this does not imply that a significant visual image is such which can inspire a poet to put down its verbal equivalent. For, the import of a painting will be through the data perceived by the eye mechanism and moreover if a painting lends itself to poetic description it ceases to be painting, reducing itself to poet's illustration.

The search for the image is not just as a result of dialectics of evolution by the modern 'mythless' man. It is the mutually integrated awarenesses which prevail in the West which open up fresh avenues of search. Every new artistic situation is defined and gets a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

direction by combined efforts of the painter and the philosopher, the poet and the scientist, the novelist and the psychologist, the critic and the engineer, the sculptor and the sociologist

Such integrated awareness does not exist in India where the situation is peopled with not explorers but those who are receivers of the fruits of explorers.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

New Trends in Figurative Painting

Some years ago there were still misgivings about the significance of figurative painting, by which, I mean the relevance of both man and nature in the visual arts. This was due to the international wave of Abstract Art which had swept our country as well. But in the recent years with the reassertion of the human figure by a number of young painters and the stunning efficacy of the work of some of them it is possible to realise that figurative painting has not disappeared.

That there had been a continuous thread of development in the portrayal of man and nature in the works of various generations is undeniable. In the 'return to the figure' it may be observed that the Western attempt, specially spearheaded by the American Pop-artists and Photo-realists, in reviving the preoccupation with the image and visual representation, has also directly and indirectly influenced the Indian artists' musings. However, simultaneously, it will be argued in the following pages that in this manifestation is also reflected a renewed interest in the present-day life and the past traditions of our country. That is to say here too it may be noted how Western *avant garde* idea has contradictory repercussions so far as India is concerned which provokes us to look backward and forward at the same time.

The emergence of various approaches to figure painting will require a discussion on the questions pertaining to the differences between easel painting and the mode of miniature painting. After the great

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

phase of the mural painting in the Deccan, much of painting in India has been, for more than five centuries, manuscript illustration, in the small-scale format commonly known as miniature. It has been claimed that Amrita Sher-Gil was the first in India to paint easel pictures, during the 1930s.

The point here is not whether easel painting was practised or not in ancient India. The fact is that since Amrita Sher-Gil we all have mostly been painting easel pictures as is done by the artists in the West. Alongside with the adoption of the easel painting has to be noted the switch-over to oil medium with all its repercussions and the redundency of the traditional water colour and tempera technique of the ancient miniature. The painterly problems of the easel painting are peculiar and inherent in it. Consequently the aesthetic issues that have come up or that have been tackled could not have taken place if the Indian painter had not accepted the new technique and format. Monumental figure painting has been possible through it and Amrita Sher-Gil could be claimed to have revived it. Since then several painters have done monumental figure painting and we have a case of continuity here in Husain, Tyeb Mehta, Ramachandran.

The miniature, because of its restricted format and the cramped position that the painter has to adopt while working would not have lent itself to monumental figure painting. This and other aspects I shall refer to further. The stretched canvas standing on the easel at eye-level, the colours laid out on the palette, the artist standing in front of it holding the long-handled brush in his hand with the possibility to move his arm freely about and his own body near to and further away from the canvas-conjure up this picture and then only we can talk of the reality of the canvas or the confrontation with the flat surface. I am trying to suggest that the artist painting an easel painting in this way is put in a frame of mind which is quite different from that in which a miniaturist is working. For, miniature is only a page of a book, narrative in character, intimate, to be seen detail by detail from a reading distance as it were. Easel picture is taken in at a glance, to be seen in totality which is judged by the painter by alternate perambulations between the canvas and the maximum distance available in his studio. The convenient free-standing

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

position and the feasibility of moving the arm freely is responsible for the spontaneous brush-work, which is a record of a gesture having a life of its own. The face-to-face position *vis a vis* the artist and the canvas also lends itself to visualising the space in vertical articulation, spreading horizontally as well as in upward and downward orientation.

According to the Renaissance viewpoint or the Realistic attitude the canvas is not regarded as primarily a flat surface but as substitute of a window and what one may see through it, wherein the space is understood as the extension of the space (or ground) on which the painter or the viewer stands. The painter looks at the things to be painted and the canvas from the same vantage point as it were.

Fortunately, Ravi Varma was not even a good academic realistic painter and the revivalist onslaught on such painting came in good time so that the conception of the picture-frame as a window did not get firmly established for which we are indebted to them. But Amrita Sher-Gil's colouristic as opposed to linear approach established a preoccupation which has continued since then and can be one of the specific formal developments which can be noted in the paintings of the last 25 years. Expressive colours have been exploited with their architectonic qualities, their evocative values in contradistinction to their symbolic connotations, the visual tensions and the space-creating function of colours when they are juxtaposed in complementaries or other relationships. Here again Husain may be mentioned as one of our brilliant colourists. The sustained interest in colour can be seen in the work of Bendre, Padamsee and Tyeb Mehta.

The miniature trend which had been revived by Abanindranath Tagore has, in fact, persisted since then. His adaptations from Mughal miniatures for depicting the themes of Omar Khayyam and later on the Arabian Nights are well-known. During the 1930s Amrita Sher-Gil had taken over Basohli and Kangra female types, colours and even at times compositional fragments in some of her paintings. But she always attempted monumental figure painting on the easel painting scale, as against miniature within the format of a miniature. The obsession with the miniature had permeated in many regions and generations through the 1920s, 'thirties and 'forties as for

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

instance in Gujarat — in the works of Ravishanker Raval, Somalal Shah, Rasiklal Parikh and others. But they did not take up the challenge of easel painting. Rather, they adhered to the narrative and descriptive qualities of the miniature tradition without considering themselves as modern. But I cannot help observing that in the tempera works of Rasiklal Parikh and in Somalal Shah also rural life has often been the central theme, very much like Amrita Sher-Gil.

Bombay also adopted the small frame and water colour (the so-called tempera) with linear delineation which many seem to have forgotten today as opposed to the work of painters in oils. Probably it was spearheaded by Palsikar in his work around 1950 and taken up in their early careers by Laxman Pai and even Gaitonde. Its beginning may be traced even still earlier in the miniature-like paintings of Jagannath Ahivasi, who had been teaching in Bombay. Other later adherents, A.A. Almelkar and Rasik Raval, were too decorative and 'effiminate' and thereby became very popular. Even B. Prabha's work is an offshoot of the same trend transferred to oils. Their subjects were rural scenes and invariably Bombay's fisherfolk. Actually it is to this kind of subject matter to which Bendre has fallen back after his brilliant phase of figurative painting of the 'fifties and the abstraction of early 1960s. In the 1950s Hebbar's work also showed adaptation of the "miniature" technique in his oils. This trend of the 1950s had been termed as Neo-Gujarat style by the late critic, Charles Fabri.

Shanti Dave had also passed through a linear figurative phase at this time. The author may mention his own paintings between 1956-59 which was a deliberate attempt to use space and perspective, colours and narrative of the miniature with a web of flowing calligraphic lines which served simultaneously as outlines and elements of rhythmic movement. However, the most significant work at this time was that of Mohan Samant for its boldness and deliberate crudeness. He rather worked on a monumental scale for he used oils and adapted colour relationship and textural patterns derived from Jain miniatures but employed them for their own sake.

Lately some younger painters have adopted Indian architectural motifs — the high fort walls, gates, *chajjas* and stairs — to make

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

them look as abstract divisions of geometrical forms with banana groves, clusters of trees and miniscule hills in the distance. The popular calendar pictures have also been used as a source. Typical examples are the work of Choyal and Manu Parikh. Highly eclectic are Khakhar's series of character paintings done in emulation of '*firka sets*' painted by Patna artists during the Company rule in the 19th century. Many critics have hailed these as being very Indian apart from the consideration of the source but also for their satirical element and naive representation. Probably the same qualities could make a painting weak as a work of art because naivette is a quality of child art and satire belongs to caricature.

Vinodray Patel's paintings also have a central character, portraying the foreign tourist as a hippie wearing dark glasses and long hair. On the canvas he may occupy a large area like in a zoom shot set off against a brightly coloured striped background. Or the hippie couple in search of virgin nature is placed fiddling with a guitar under the shade of a plantain tree. The idea of the setting is taken from the traditional Nayak-Nayika miniatures. Ishwar Sagra, who had long been indulging in drawings of old haggard faces, has now come up with fairly large-size paintings using the detailed delineation of the miniature and the garish colours of Pop paintings. In a painting of what appears like a village corner a lizard is shown with surprising realism while a dramatic sky above is traversed by such characters which suggest as if it were a mythological event.

In a series of what are personal portraits done by Ghulam Mohammed Shiekh, the backgrounds are filled with "quotations" from the Indian miniatures like houses, trees, or flying angels while the middle ground is left empty giving rise to the question in the onlooker as to the basis of the relationship between the person depicted near the picture-frame and the objects in the background. Himself a poet, he has effectively exploited the metaphorical transformation of man, mountain and tree in a number of paintings.

II

At this juncture I would like to touch upon the work of Husain

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

not only to point out his significance but also to subsequently bring out to the fore the post-Husain or non-Husainesque developments in figure paintings. Husain's best work can be so overwhelming and sway one off his feet, for sheer simplicity and monumentality of the image, achieved through bold lines, bright resonating colour and heavy brush-work. By around 1960, his style arrived at its most characteristic development that one could recognise it easily and "Husainesque" became a catchword. His synthesis of divers sources starting with folk-like drawing and bright colours which were then handled like the French Fauvists, the Indian line treated like Matisse, allowing the line to predominate while bringing it in right harmony with colour, in the case of colour applied in vertical planes which is a Cubistic principle as well as a feature from Indian miniatures. His figures were, to begin with, linear and mannered according to folk prototypes but they gradually took on the heaviness of the traditional Indian sculpture and even its occasional sensuality. At times, the outline of the figure was broken up into planes which extended into space around it. Similarly colour was made to spread beyond the boundaries of the outline to create tension between volume and space, between line and colour. Husain's pictorial devices have been vast and varied and comparison with Picasso is befitting.

The Husainesque elements can be observed in a number of his contemporaries either in the manner of applying colour, or in the choice of chromatic relationships, stylisation and distortions in the drawing of the figure as in the paintings of K.K. Hebbar, H.S. Gade, K.S. Kulkarni, Akbar Padamsee, which may be in part due to shared pictorial thinking. His pictorial vocabulary is equally matched by the large variety of his themes and imagery. There are, of course, the women, sari-clad and nude, which have local flavour but gradually assume universal characteristics. So also with his Priest series. The woman musician in his *Ragamala* series is neither a female nor an individual performer but she becomes a visual and chromatic counterpart of music and to my mind these are his best work. The priests and women have a kind of saint-and-courtesan connotation but without implicit sexuality they only serve as contrasts to one another. Similar contrasts are again used in the juxtaposition of

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

woman and horse where erotic suggestions are present. His attitude has been characterised as one where he maintains "creative tension between social involvement and individual freedom". A number of Husainesque motifs have become so familiar like the large hand delineated in some mudra or the other which peeps out from anywhere on his canvases big or small. Husain in the early 'sixties seemed to be such a dominant painter on the scene that it appeared that no significant painting of non-Husainesque kind could be possible.

III

While the adaptation of the miniature has resulted in a kind of painting where the mental frame is not unlike when you might be fitting together parts of a jig-saw puzzle, at another extreme it could be contended that it would result in a non-emotional attitude to the images which the artist is manipulating. There can be, however, an attitude where the image may be a symbol, that it might have an overt significance for the artist, that it might be of interest for its meaning in the context in which the images are juxtaposed even if hidden, that at times these images together conjure up a world which is unreal and phantasmagoric. This is how I see the works of some of the following artists.

We could begin by talking about the image of woman depicted by the Bengal school artists as frail and dainty with contorted stances, and anaemic sentimentality. Gaganendranath's preoccupation with the representation of women was extensive. There are ghost-like veiled women insubstantial like shadows appearing submissively to some super power. This helplessness is contrasted with vast, looming veiled, or wide-eyed phantom-like women appearing, with sphinx-like silence. Perhaps they can be read as archetypal mother images, combining both the destructive and protective aspects at the same time. But the sad monumentality of Rabindranath Tagore's pictorial image of Indian women can be linked with those of Amrita Sher-Gil and Husain suggesting a current of which he was the initiator—the dark-tanned face, partially veiled in deep shadows, cow-eyed, melancholic glances, not looking straight into the onlooker but

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

from the corner of the eye, apprehensive and withdrawn.

For the first time, none of these painters borrow pictorial conventions for the representation of the female face the over-used, innert, linear stylisation or physiognomic proportions of the past. And, equally important, is the rejection of the Ravi Varma sentimental coyness and the "sex doll" countenance. The image of woman as depicted by the later artists is based on visual experience and personal feelings and the artists' striving to objectify them through pictorial equivalents. This tendency, though nearer to European Expressionism, may be termed as Romantic Expressionism, to distinguish it from its Western counterpart.

It is not entirely relevant to explain them as homage to sex or in terms of Freudian libido, since according to Jungian thesis many faceted interpretations are possible of man's archetypal obsession with woman. In the case of Rabindranath Tagore it can be said that woman for him was an enigma as it is possible to observe of Leonardo da Vince's "Mona Lisa". The woman in Husain is often paired with horses as a foil and contrast to the unbridled fury of the noblest of all animals. Apparently, the horse represents aggressive masculinity against the static poise of the female.

Man and woman has also been the concern in the paintings of Badrinarayan over the years and in the recent paintings of Naina Dalal. There are hints of mythical characters in Badrinarayan (like his "Virgin and Unicorn") whereas Naina portrays the inner agony of woman and the eternal man-woman predicament. She is probably the only woman artist to paint the female nude with so much of feeling. Male libidinous urges are reflected in the imagery of Jeram Patel's drawings and a noticeable feature in the etchings of Laxma Gaud. In the case of the latter the boorish men and beasts stand for masculine sensuality. Jeram Patel's drawings are distinct from his paintings. His paintings are restricted to an invariable motif of a free organic curvilinear shape burnt into the wood surface which perhaps one may label as "biomorphic" or "zoomorphic". But his drawings from early 1960s evoke a different kind of world where again such zoomorphic creatures recur but it is more of an intimate psychic world, with imagery having personal meanings. Through a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

maze of hatchings emerge prehistoric monsters looming over the horizon like mountains in a primeval landscape. In the more recent drawings phallic shapes appear more frequently which assume the form of overhanging balloons.

Metaphorical are also the images of J. Swaminathan's paintings which are invariably variations of the theme of rocks and the bird. Since the meaning at times can be ambiguous, the rocks and the birds can be simply mistaken as just objects. The rocks at any rate are not solid or heavy enough on which always a dainty bird is prettily perched. Rocks are too colourful to evoke the association of any particular environment. They are not even profound symbols when they seem to be so. However, the solid rocks provide a delicate tension with the light-weight daintiness of the little bird. The empty space that is left out does not have that finality which one may see in the New Kingdom Egyptian murals.

In the case of the South Indian artist, K. Ramanujan who died very young due to sudden illness, we have a unique case of an artist who lived an undisciplined life because of certain childhood disabilities. While I do not know anything first-hand about him, it would appear that he was a creative artist who was probably a psychotic in a general sense, deeply engrossed in his psychic world. His burdened imagination was full of dreams and fantasies, strange imagery and visions. For him, the activities of painting and drawing became truly vehicles of outlet for the externalization of private fantasy. An enchanting and disquieting world he portrayed on his canvases whether they were elaborate drawings or brightly coloured paintings. His universe has the three tiers of the "*brahmand*"—the heaven, the sky and the earth—in which winged and draped creatures float from one to another, being carried in boats or dangling over swings, roof-tops or in mid-air. As parallels one can think of children's imagination or that of the primitives though Ramanujan's execution is always sophisticated and too self-conscious to be called naive—a combination similar to that of Klee's and for the same reason their work is intriguing.

Another case of a possessed artist completely under the magic spell of his own creative psychic energy and for whom art expression

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

became as much a physical activity as it was a spiritual need is that of Nikhil Biswas, who too died prematurely. About him it is said that suddenly he would perspire and get into convulsive fits and at that moment it was necessary for him to take up brush or pen. Only in such mental condition it was possible for him to engage in creative work. The result was a very charged imagery, dark, ghost like which is as much Expressionistic as it is fantastic. (An early recorded case of an Indian artist who was mentally un-balanced and committed suicide is that of the Mughal painter Daswanth, who was Akbar's noted court painter and whose death is reported in the *Ain-i-Akbari.)*

IV

In themselves these two terms—expressionistic and fantastic—also have to be distinguished in the context of the artists whose work will be commented upon now. The Expressionist attitude is wild and angry which can make one excited about the socio-political situation. By contrast, fantasy leads to an imagery which is lyrical, enchanting and mysterious, reflecting a tendency to escape from the every-day reality. Yet both attitudes share the emphasis on imagery and involvement with one's emotions and imagination much more deeply.

The world of A. Ramachandran is full of violence, it is not so much the violence in which his characters indulge in, as the violence that he does to his characters who are at times headless, who have mis-shapen bulging bodies, who have knotty limbs, who are placed in topsy-turvy positions, whose flesh is painted in such colours that the effect is as if the skin has been flayed. The influence of Mexican mural painting is strong as also that of El Greco who had been a major influence on the Mexican painter, Orozco, as well. One may also talk of the Baroque exuberance, plasticity and strong contrasts of light and dark.

One is also reminded of a phase of Satish Gujral, when he too used strong chiaroscuro effects upon dramatically positioned figures which were believed to be responses to the communal carnage that took place at the time of the partition of India.

While Gujral gave up this approach altogether, Ramachandran

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

has attempted to enlarge his repertoire where at one end he portrays the animal sacrifice at Kalipuja in Calcutta and at the other extreme an allegorical adaptation of Rembrandt's "Anatomy Lesson" where the doctor's place has been given to the fascist chief, Hitler. Such allegories are in vogue with many American post-Pop painters.

But what I feel significant in Ramachandran is the successful revival of monumental figure painting in our ancient mural tradition and there his interest in Kerala murals, specifically those at Mattancherry, is very relevant as claimed by the artist himself. On the other hand the figures in the works of Rameshwar Broota, for example, his gorillas do appear as brute creatures. In the same way when a painting shows freakish creatures being mauled the association in the onlooker is not that the evil has been trounced but as if the figures have transformed into mis-shapen demons during the process of their getting trampled. His figuration and perspective spaces are always very neatly visualized. However, the element of satire which certain critics read in Broota's paintings does not appear to me to be either important or so obvious pictorially to contribute significantly to the total expressiveness.

Though belonging to an older generation of Calcutta artists, Paritosh Sen, in the recent years has developed a monumental style with very strong effects of colour and brush-work which is reminiscent of Abstract Expressionism. But his paintings are not lyrical. The tumultuous movement and the contrast of black pitted against a whole range of bright hues reveal more a response to what is probably one of our noisiest and disturbing cities. It is, therefore, more an outlook on the kind of life that one is surrounded with. He is not withdrawing from it or coolly contemplating on it but emotionally responding to it as one would on the spur of a moment which is partly allegorically expressed by him in the multiple self-portraits juxtaposed along the whirling wheels of a motor-cycle.

Surprisingly and significantly Calcutta in the 'sixties has brought forth a group of young painters in whose work imagery is very predominant and which reflects the social chaos and the political fervour of that part of our country. This is surprising as it would be difficult to free oneself from the dead weight of revivalism which was so

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

strongly entrenched in Bengal. It is significant that not only has the younger generation been able to do so but also has made a positive contribution in hitting upon an alternative, by intensely responding to their current turbulent milieu replacing the escapist tendencies of the revivalists or the rural romanticism of the artists like Gopal Ghose. No other area of our country has a parallel phenomenon. The expressiveness of the young Calcutta painters has to be distinguished from the expressionism of the Progressive Group of Bombay. The Bombay painters used figural distortions, arbitrary strident colours, telescoping of space and the result was a careful balance between image and design, between emotion and discipline, mood on the one hand and colour/textural nuances on the other hand. In fact the disciplined element was more obvious as in Akbar Padamsee's landscapes. Being influenced by German Expressionism, these painters were style-conscious even as they wanted the result to be effective emotionally.

It is very obvious that this Expressionism was not necessarily inspired by the squalid Indian surroundings in spite of the term "human condition" that has often been bandied about while discussing the work of Ram Kumar, Padamsee or Tyeb Mehta. Actually these painters have come back to the essential purity of colour, the richness and the musical resonance of hues. Tyeb Mehta's attitude may be said to have become optimistic in spite of the "spatial zigzag that shatters the quadrilateral cage of the canvas" and the scattering of the human limbs, because of his change of colour which in early paintings was dark, heavy, sombre in total effect, well suited to the general melancholy and gloom in which the figures seemed to have been cast.

In the paintings of the Calcutta artists, on the other hand, the image and the environs in which it is placed evoke uncanny effects. The flying white drapery over a green lawn, or the two hands appearing from nowhere attempting to open a locked door have an uneasy element of fear, which is very powerful an effect in the paintings of Bikash Bhattacharjee. In another painting there is a suggestion as if a girl is sitting on a parapet of a terrace looking down on the street through which some kind of procession is passing. While the crowd below has been blurred over by fog and dust only

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

the dangling feet of the girl wearing ankle bells are shown on the top portion of the canvas. This creates an eerie effect on the onlooker who feels as if he has been pushed over from the roof-top. Bikash's realism has surprising similitude with heavy brush-work and textures together with poetic tonalities as in his female bronze sculpture immersed in a water tub.

Ganesh Pyne does not use heavy modelling but delicate silhouetted forms, light against dark or *vice versa* in soft tonalities and gradations using minute cross hatchings to delineate foliage, nets, clouds which together conjure up a fairy land world of magical quality in a small-scale picture format. Similar preoccupations are seen in the weird works of Suhas Roy and Anil Karanjai.

V

The foregoing discussion has brought out the fact of the involvement of the individual artists' imagination which is to be regarded as an important factor in their works among other facts. This gives rise to the fundamental question of how we can characterise Indian imagination, speaking very broadly in terms of the working of the Indian mind, as we observe it in operation—from Sanskrit, regional and folk literature on one hand and on the other hand in performing arts ranging from classical dances and drama to folk forms of both these and finally in the whole range of traditional Indian monuments, bronzes, terracottas, mural and miniature paintings including their themes and imagery and subject matter and equally so in the fascinating folk and tribal arts and artefacts.

I am posing this question in contradistinction to the highly esoteric religious and philosophical doctrines of our country. For I believe that the imagination which has speculated our religious thought, our myths, and invented the whole pantheon of gods, it is the same imagination which has created and visualised them in stone or in colour, which has invented their anthropomorphic or theriomorphic forms and their combinations.

It unites the spiritual and the sensual, the beautiful and the grotesque, the simple and the complex, the chaste and the ornate.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

It is full of contrasts, always pairing the opposites. It is as if it were based on duality of life itself, the evil and the holy. The devil and the *devata* co-exist together. Good cannot exist without its opposite as in the concept of *Asuras* and *Devas*. The *asuras* were present right at the moment of first creation—when Brahma emerged from the navel of *Seshashayin* Vishnu the two *asuras*, Madhu and Kaitabha appeared to harass him. The range of mythological subject matter that has been treated by Indian sculptors and painters is very large.

The myths appealed so much to the artists that in their delineation they could effortlessly combine the animal head with the human body, they could make the figure multi-armed or multi-headed, make them dance or wage war, without any incongruity. Their imagination ran riot when it came to decoration with *makaras, shardulas* and *kirtimukhas*. The whole landscape strewn with snakes in *Asawari Ragini*, the same snakes behaving so humanly in the Naga sculptures or when canopied over meditating Buddha, the fierce looking Yama or Yamantaka in Nepalese Vajarayana art—one could give innumerable examples of this kind which to me are pertinent while giving thought to the question of the nature of Indian imagination. But, so far, our scholars have mistakenly been taking recourse to our philosophy rather than the manifestation of imagination in their interpretation of our artistic tradition.

It is to me very relevant to refer to such kind of subject matter or content while discussing the work of contemporary artists such as Bikas Bhattacharjee, Ganesh Pyne, Ramanujam, Jeram Patel, Laxma Gaud and may I say my own recent works. This is not to suggest that these artists are self-consciously adapting traditional mythological imagery or are deliberately aligning themselves to such kind of imagination. But rather I think that emergence of this phenomenon is significant, that it could happen during the 'sixties and not earlier. Taking the cue from Depth Psychology, one may point out that it is a case of the Indian psyche reasserting itself as revealed in the work of above-mentioned artists. In this context, I may again mention Gaganendranath and his eccentric fantasies done during the 1920s consisting of haunting architectural complexes

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

with dark interiors amidst which ghostlike veiled women ascend or descend over staircases leading into nowhere. Deep caverns have an air of mystery and an aura af fear.

Using the term fantasy once again, I may contend with regard to my own work that I have always wondered about the role that is played by that element of imagination which is given to dreaming, to reverie, which is revealed in a great deal of traditional Indian art, examples of which I have referred earlier. The specific instance of pictorial ingenuity as in *Narikunjar* or the Orissan *Narkunjar* which is how Krishna reveals himself to Arjuna—as a composite creature consisting of Garuda's beak, lion's body, cow's tail, elephant and camel legs—is the source of inspiration for my paintings such as the "Dromedary". But the idea of death has also been haunting me and the fear associated with it. Imagery-wise the "Kiss of Death" or the "Dance of Death" themes in German Art have fascinated me and ideology-wise I think both the concepts of *Nirvana* and *Moksha* are basically deliberations on the intriguing question of death.

The work of Bikash, Pyne and Laxma Gaud are also strongly characterised by Fantasy. It is a world which seems topsy-turvy by the standards of everyday reality, incongruity of relations, telescoping of space and scale, where the meanings are hidden and veiled. There are parallels with Surrealism. However, Surrealism can be straightaway imitated but in such instances the obvious derivations will be conspicuous. On the other hand Surrealism is the outcome of a mental quality which only certain psychic types are endowed with. Here the imagery invariably is of such kind as can be associated with Surrealist art. The above artists' relationship to Surrealism is of the latter kind.

Paramjit Singh, although, he does not use human figure as such I am including him here in the above context. His work is based on nature, space, light, volume, etc. but he tranforms them into a vision of fantasy. This is especially so because of the uncanny presence of a rock (a *lietmotif*) in mid-air, whether it has been hurled up or is in downward descent. This gives surprise to the onlooker. He is worth quoting "An *angan* is privacy. You may put flowers there... The courtyard called for some object of greater significance and

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

something weightier than a flower vase. I put a stone. The sky was red as at the time of sunset. So the stone became black."

VI

I like to end this essay by making a comment on those works of such artists which have a bearing on the current political situation. In this context we may note that social and political satire became a very strong element in European art during the 19th century with the development of the graphic and mass media which were increasingly used as vehicles for expression of public reaction to the growing ruthlessness of the despotic and the rising democratic forces which opposed them. Since the 20th century has witnessed the extremes in both the phenomena (fascism and world war imposed by the neurotic ambitions of Hitler, Bolshevik revolution and other contrary political ideologies) their impact has been felt very strongly on the visual arts also.

But in the Indian tradition, political or social satire hardly had any place. Therefore, one might suggest that culturally the Indian artist has tended to be aloof from events of political nature. Only in recent years a general awareness of this kind has been manifested as I have pointed out in the discussion in earlier pages. Here I shall briefly comment on such instances where the artist is conspicuously aligning himself to a political occurrence of some significance. There are stray examples of socially conscious art produced in India during the early decades of this century. Noteworthy are the lithographic caricatures of Gaganendranath executed between 1916 and 1920 deriding Bengali society, the anglicised babu, the blood-sucking priest, the wife-beating husband and others in the tradition of the French artist, Daumier. Criticism of colonial rule was also implied in some of his caricatures.

Soon after Independence, Satish Gujral and Ram Kumar, in their early works, showed a strong social inclination which was especially hailed by the Leftists but the trend did not seem to have caught on. Gujral showed concern with human oppression and Rum Kumar was preoccupied with the tragic element through his desolate streets and the so-called unemployed graduates.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Not until Gieve Patel exhibited his paintings a few years ago has this question been revived as to the artists' response to the current socio-political milieu. In Gieve Patel's paintings current political personalities have featured irrespective of adherence to any specific political ideology. Again his is a case of using the human image but here the much familiar costume like the Gandhi cap or the khaddar *kurta* are turned into symbols of inconsequence, just as the inauguration ceremony with political celebrities grouped around a table only points out to the triviality of such stately occasions. But the technical significance of his paintings is in the use he made of the newspaper photograph. Pictorial use of the photograph has also been taken up since then by Krishan Khanna as well as Vivan Sundaram in their "political" paintings.

The 1965 war between India and Pakistan and the Bangladesh genocide of 1971 became occasions when the possible role and response to such calamitous events was widely discussed. Much publicity was given to the artists who visited the front-lines in 1965 and brought back drawings of charred army vehicles or barren landscapes purporting to be scenes of action.

This was repeated during the Bangladesh struggle, but even the magnitude of the tragedy did not have an appreciable impact on the visual arts, though it is understandable as to how deeply it would have touched the Bengalees, which is conspicuously reflected in the works of the Calcutta artists observed in earlier pages. Here I am pointing out those artists who have done some serious work as a reaction to the Bangladesh tragedy, namely Krishan Khanna, K.G. Subramanyan and Doraiswamy. Krishan Khanna largely used the motif of the uniformed soldier with conspicuous peeked cap as dehumanised tyrants grouped around a table in an atmosphere of shadowy darkness. The careful tonal juxtapositions, the patterns of light and dark as well as the stances and hand gestures are obvious "quotations" from photographs.

Contrarily, D. Doraiswamy's paintings are peopled by the poor, the downtrodden, the underfed and the emaciated and all this is represented through their naked bodies. Sometimes a stray dog is thrown in to complete the throng. His figures always look up as if they

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

seek sympathy and help through their large cow-eyed sad faces. Here we have painting with a message and he may be called something like an Expressionist illustrator. But the work is done with feeling and certain naive realism. We are also reminded of certain works of Nikhil Biswas which are done in the same vein.

More subtle are the terracotta reliefs of K.G. Subramanyan, which is an unusual medium to use for such brutal themes. Conceived in separate sections they appeal at first sight for their pale red oxide colour and lyrical configuration of line and plasticity, before one realises that one is looking at a cruel army general or a shooting canon or a wounded woman. Directly political and ideologically oriented are the paintings of Vivan Sundaram, which purport to carry the message of revolution suggested by motifs like demonstrating crowds in city streets. In that sense, they share with the poster the aspect of communication without becoming posters themselves.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Pop Art and the Problem of "Kitsch"

A peculiar kind of popular art form in garish colours and crudely illusionistic style, mostly sold as colour reproductions representing gods and goddesses is a characteristic phenomenon of 20th century semi-urbanised India.

These reproductions often serve as objects of worship, finding their way impudently into temples of family "puja" rooms or simply serve as wall decorations in homes and shops alike with the added utility of the calendar of the year printed below.

This art-form can be truly called "democratic" for it is meant for the masses and the artists belong to the same class and reflect their tastes and beliefs. It is an expression of the *zeitgeist* of that aspect of the modernisation of present-day India, which has resulted in a hybrid, vulgar and characterless culture due to the confusion of values. Chidananda Dasgupta's lucid analysis *(The Times of India, Sunday Magazine* January 25, 1973) of this cultural jumble with reference to the Hindi cinema is very pertinent. And, indeed, the Hindi film can be considered as an analogous phenomenon.

No wonder then that the glamour girl of the screen and the luscious-looking goddess are inter-changeable types. Both the cinema and the oleograph were initially inspired by the common stock of mythological themes. Through the decades, national heroes, sages, actresses, playback singers and latter-day saints have been placed on an equal footing with older Pauranic deities with whom they are

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

often juxtaposed in an everwidening repertoire of imagery which mingles myth with history and the spiritual with the sensual.

Thus, the sexy actress turns by imperceptible degrees into a goddess and a lady who has a family resemblance to Lakshmi may be seen offering you a popular brand of cigarettes or a transistor radio, wherein also lies the origin of the modern Indian poster. The Hindi film posters, especially those commissioned by cinema-theatre owners, are a further extension of this *genre* of painting. The public unconsciously then equates the prurient advertisement, the lascivious film poster and the sensual goddess who can be seen juxtaposed on the walls of the homes of the *petit bourgeoisie* and the *noveaux riche*.

This art phenomenon shares with folk and tribal art its "social" quality, so that whatever is produced immediately finds its "consumers", and both the creator and his public understand each other or rather the "object". But there are also fundamental differences. Tribal and folk art is vitally linked with life and religion and is a way of achieving harmony between the self and the world outside. Also due to the insular character of their society the tribes evolve symbols with their own meaning. The present-day urban (or small town) folk art—if we may call it so—is highly eclectic and hybrid and its relation to life is only superficial.

The begetter of all this was the once favourite artist of the Maharajas. Ravi Varma himself was ranked as a Raja, and was subsequently denounced for being un-Indian and decadent. Yet his oleographs, which his press (established around 1890) kept on issuing even after his death, found wide appeal through the length and breadth of India. He used the same models—celestial beauties and Indian counterparts of Western Venuses to illustrate ancient classical and allegorical themes. Soon he had numerous followers who exploited this newly-awakened taste for the luscious by producing *en masse* albums of the "Indian Graces" having titles with dual meaning, for example "Uncut Diamond" (for the unconsummated virgin), and "Wild Flower" (for the nude belle coming out of the village pond). Prominent among these were H. Mazumdar and Thakur Singh.

The introduction and the adaptation of the Western illusionistic

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

modelling became widely used by Indian painters while preparing illustrations for their British patrons of characteristic Indian scenes and typical Indian characters, though these were done on a modest scale. They had before them as models similar drawings and paintings made by European painters travelling in India—and perhaps also the "advice" of the patrons. But this may be regarded also as the beginning of painting from "life" by the Indians of which Ravi Varma was a high point. Ravi Varma, in his work, almost seems to have put into practice the recommendation of Lord Napier (the British Governor of Madras during 1870s) to paint Indian life and Indian mythologies with the power of European technique as the panacea for the cultivation of the (non-existant!) 'Fine Arts' in India.

Ravi Varma had the example of the decaying European academic art before him and bad copies of third-rate European painters. The sensuality of his females and those of his followers may be linked with those of Cabanel or Proudhon (both French) and Etty (English), 19th century painters who in turn relate to the 18th century French painter, Boucher.

The vast body of the reproductions today are not always done by skilled painters, who often put together stock images (pastiching and plagiarising is part of the game) ranging from two-dimensional and hieratic traditional symbols to illusionistically rendered figures.

This strange stylistic admixture of "flat", stark illusionism and schematic modelling together with the bizarre juxtaposition of "fraction" of reality can be visually exciting at times and explain the contemporary interest in this phenomenon. It has the qualities of the naive as well as those of photo-montage which are among the aspects of pictorial representation being revived by the Pop and Pop-inspired modern trends.

II

I recently came across a book titled "*Kitsch*"—*The World of Bad Taste*, by Gillo Dorfles. (Universe Books, 1970). Going through the contents I was pleasantly surprised to discover that what I had

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

written above was actually an aspect of Kitsch art in India without being aware of this book. The following is an attempt to elaborate on the problem of Kitch in India in the context of the above mentioned book.

Kitsch derives from the German verb "verkitschen" which means "to make cheap". Kitsch may, therefore, be defined as "artistic rubbish". The word "kitschmensch", translated into English as "kitschman", stands for the man of bad taste. 'Kitsch' is a phenomenon of the post-industrial Western society. It emerged during the 19th century and it continues in our own time. In India it is more a phenomenon of the 20th century. Its inevitable emergence can be attributable to the contact with European kitsch as well as due to consequences of industrialization presently taking place. The simultaneous presence of the general breakdown of the traditional art processes and good connoisseurship has served as the ground for successful invasion of European kitsch in India. Perhaps its origins may even be traced to the second half of 19th century when the British administrators involved themselves in the "improving" of Indian art manufactures.

According to the Western commentators kitsch is the artistic nourishment of the masses. Mass culture is characterised by bad taste. Surprisingly there is no kitsch in the traditional art of the past. This is true for both the West as well as the East. During the past, one may distinguish between good art and bad art as products of a highly gifted craftsmanship and less gifted craftsmanship. Also there is the well recognised distinction between sophisticated art and folk art. But folk art is not kitsch. However, the present-day kitsch, although taken as mass culture, cuts into class barriers. There is the *elitist* art, i.e. what we may call good contemporary or *avent garde* art. But the whole of elitist society is not necessarily inclined to *avant garde* art.

Generlly the processes involved in the making of kitsch are often those which easily lend to mass production, and even quick communication without much mental involvement. Since taste is the major distinguishing factor, it has been rightly said that "one man's kitsch is another man's living room". For obvious reasons kitsch is more

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

widespread in the United States than in Europe. In fact the nostalgia for Europe as the ancestral home for most Americans provides the grist to the kitsch mill like in the manufacture of the following kind of objects: plastic Parthenon, copies of Greek Venuses for garden sculptures, reconstructed Roman arches or exotic monuments, miniature replicas of Rodin's "Thinker" as suitable items for paper weights and book ends. Walt Disney created comic character, Donald Duck, used as the garden gnome has become an archytypal kitsch image.

Gillo Dorfles has observed that kitsch belongs to all the arts, to all man's forms of expression. Therefore, one can talk of kitsch in advertising and communications media because they have a direct hit at man's perception.

Its obvious examples in our country are the popular calendars as described in the first section of this article: Kitsch, pornography and morals are also inter-related. It is interesting the way it makes use of the religious sentiments. It should not be misunderstood that all advertisement is kitsch. But what is interesting is to pinpoint where kitsch elements are used. Like the case of interchangeability of the seductive actress and the goddess which can be adapted to promote a commercial product. The incongruity between the product and the image and also tampering with the dignity of the image, is part of the process of kitschification as for instance Goddess Laxmi on *peda-barfi* boxes and Shivaji on the wrappers of *bidi* bundles.

Further popular religious artefacts of kitsch nature which can be enumerated are the garishly coloured Ganapatis and cheek to cheek Shiva-Parvati sculptures made in plaster, which are the counterpart of the painted calendars. Then there are such items as Sai Baba on key chains and cult images of Srinathji made from beads. Indeed, it can even be said that in particular movies of religious themes (the so-called mythologicals) are the kitsch of the cinema *par excellence*, where a *Jatadhari* flabby actor, clad in animal skin and an artificial snake sliding round his shoulders is supposed to represent *Shiva*. It is also interesting to note that Shiva in the cinema and the Shiva of the calendar look alike. The way the sensuality of the nude and

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

suggestive sexuality is employed when juxtaposing a pair of male and female figures in an advertisement has its cinematic parallel. Although we have no pornokitsch in India in the literal sense as is practised in the Western countries—like the porno or nudie magazines and the striptease—actually now the cabaret girls start gyrating in complete nude straightaway in front of the patrons. It can be observed that most of our film magazines are fast adopting the devices and techniques of the Western porno magazines. I am reminded of having recently come across the cover of a film magazine where the bra-clad girl is seated cross-legged as if to shield her pubic region yet she claims she is not naked but is in fact wearing a bikini.

And who is not familiar with the silhouetted faces approaching together in a kiss. This brings us back to visual pictures and the silhouette albums of someone like Kanu Desai, invariably given as wedding gifts if the bride is suspected to have inclinations towards '*chitrakala*'. The silhouetted man-woman embrace against an inevitable backdrop of the full moon, and the naked silhouetted female swooning down in a purported dance posture and carrying offerings to the gods in her outstretched arms, are frequent kitsch images used in Kanu Desai albums, Diwali greeting cards and magazine vignette illustrations. Kitsch in Diwali cards is also exemplified in the figural distortions consisting of linear elongations completely disregarding anatomy, perhaps as popularised by an artist like Rasik Raval.

Examples of pseudo-abstraction may be noted in maze-like linear loops which may also look like sari-draped females. Husainesque distortions have also been adopted showing broken limbs where outlines are made to criss-cross each other at limb joints. Another kind of greeting card that comes to my mind is the one where on the coloured drawing of a stylised peacock, an actual feather is pasted over the feathered portion. Instances mentioned above may be taken as examples of reducing modern art into kitsch. The same phenomenon can be seen in reverse also as for instance the so-called products of modern art which look like Kitsch. This especially prevails in what passes as modern art in the Hindi-speaking provinces so frequently reproduced in the weekly magazines and seen in art exhibitions. This tendency has to be distinguished from the

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

deliberate use of kitsch elements in modern art which has been successfully accomplished by the American Pop artists. What has to be underlined however is the danger to our present-day painting in India. The argument can be extended even to contemporary sculpture.

To elaborate further on the visual kitsch I would like to take the examples of the delineation of our national heroes which easily lends itself to formulate into mathematical equations :

Bespectacled old man with bald head=Gandhi

Young man, without moustache, but wearing a Gandhi cap= Nehru

Moustached old man wearing a Gandhi cap=Shastriji

Bespectacled young man wearing a military cap=Netaji

To this list can be added the stereotype image of Shaheed Bhagat Singh as a young man with thin *'talwar-cut'* moustache wearing a high-domed scout's hat. A curious three-dimensional example I have come across is in the Tagore museum at Santiniketan which houses souvenirs presented to the Gurudev. There are series of portraits of the great poet made in all kind of materials. One of them is made from a coconut shell, the bristles of which are removed in the middle portion on which are delineated eyes and nose to denote the facial mask. Rest of the bristles serve as convenient devices to indicate hair locks, whiskers and the long patriarchical beard.

Vulgarly reproduced masterpieces of art in miniature is not so common in India as it has been in the Western countries like the mantlepiece size sculptural reproduction of Leonardo's "Last Supper", which is actually a painting. But our most famous tourist souvenir, the miniature Taj Mahal in plaster, is supreme example of kitsch. This has been termed as the tendency of "the replication of the permanent past." We may enumerate other souvenirs and mementoes as the Jaipur *joota* in brass turned into an ash tray, miniature tabla pair for keeping salt and pepper or *sonp* and *elaichi*. In spite of his wanderlust the tourist ends up in becoming the most ardent kitschman.

Many of our present-day public monuments are examples of kitsch in sculpture like the Martyrs monument at Flora Fountain

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

(Hutatma Chowk) in Bombay. In the first place, it is bad anatomy and bad craftsmanship. Its symbolism is so prosaic. It has no relationship to the neighbouring fountain, the buildings and the spaces that surround it. Such monuments create comic effects without comic intention. Instead of evoking authentic, religious, patriotic or mystical sentiments, they evoke only the customary *ersatz* for these sentiments.

Relevant to the same phenomenon is the vulgar adaptations of traditional sculpture like the dancing females derived from Khajuraho *apsaras* used as decoration for a cinema building I have seen in Baroda. Another example that comes to mind is again from Indian cinema—as in the film "Geet Gaya Patharon Ne" in which since the hero happens to be a sculptor, settings are made to simulate Buddhist cave shrines, perhaps constructed from materials like card board and clay cleverly camouflaged by painting it in grey colour to resemble stone. The grand monumentality of the original sculptures thus gets distorted into what look like crudely simplified oversize figures of Indian deities.

Finally, may be mentioned kitsch in architecture mostly in the category of pseudo-traditional adaptations like the Birla Mandir or the stall-designs based on Bhubhaneswar Temple displaying engineering goods, I had once seen in an industrial fair in New Delhi. In the famed Defence Colony of the same city numerous houses have kitsch elements in the way incongruous and disproportionate use is made of *chaitya* windows, Islamic arch and *jali*, Rajput *jarokhas*, Italian pilasters and mouldings. In a public park in Baroda the main entrance consists of a cement concrete version of the Sanchi *Torana* in wrong proportions minus the carvings. But the most kitsch among architectural monstrosities is the "Old Lady's Shoe" on the Malabar Hill in Bombay. Its obvious incongruity and fun is in its being oversize and the possibility of climbing up and down inside it. I am sure the readers can add to this list from their own personal experiences of 'things' and 'life' around them.

A word must be added about interior decoration. I mean interiors of residences of both the stinking rich and the lower income

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

groups. The pomp as well as clatter is revealed in convenient examples readily available from Indian cinema—the sprawling drawing-cum-living room of the proverbial Thakur Sahab. The gaudy interiors and the decoratively designed entrances of many newly constructed Hindu or sectarian temples are nonetheless kitsch.

The above mentioned examples and analyses make it amply clear that kitsch products are directed to sensual titilation and sentimental appeal, crude amusement and hilariousness, displaying incongruity of material, size and use. I have not tried to deal with the phenomenology of kitsch in much depth since my purpose has been to pinpoint that the problem of taste in India is much more acute than ordinarily realised.

It is reflected in all the areas of arts, be they literary or musical, but more so in visual arts whose range is very large because they include anything that is part of our environment and whatever we surround ourselves including all the objects which we use in our daily living. The colossal prevalence of bad taste to nauseating proportions is also a major crippling factor of creativity and aesthetic sense which explains why good literature, good painting, good cinema cannot thrive in our country. We are not doing anything to face this problem. We have to recognise the problem of the presence of kitsch and bad taste and try to combat it by the education and cultivation of the aesthetic sensibility.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Notes

I

For the concept of the avant garde the following book has been useful: Renato Poggiolli, The Theory of the Avant Garde, translated from the Italian by Gerald Fitzgerald, 1968.

II

The essay was written in 1968. Although I have made some additions but such information has not been revised as for instance F.N. Souza is now in the United States and Akber Padamsee has shifted to Bombay from Paris. Some of the more recent developments in contemporary Indian art are being discussed in subsequent chapters. However, regarding Padamsee's recent works I have to make the following observations: His landscapes have become rarified to the extent of looking archetypal. The atmosphere is nocturnal and the colours are largely restricted to nuances of orange, blue and black. The thick patches laid across the canvas conjure up the image of a vast mountainous wall emerging from nocturnal darkness. In more recent works a third tier is introduced besides the sky and the mountain, namely water at the bottom of the canvas, suggested by the reflection of the crecent moon or that of a section of mountain shown in reverse.

III

The two major sculptors, Shri D.P. Roy Chaudhary and Adi Davierwala have expired while the book was in press.

IV

This essay was written in 1965. Since then many changes have taken place in the staff structure e.g., Professor Bendre and Sankho Chaudhary have retired. The vintage point taken in this essay is that of a decade ago.

VII

I agree with the viewpoints of Iredell Jenkins, Art and the Human Enterprise, 1958 and of Cecil Day Lewis, The Poetic Image, 1958.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Index

Note : bibl. stands for bibliography. It indicates that this artist is not included in the text but there is an entry on him in the Bibliography.

A

Abstract 5, 28, 29, 76
Abstract Expressionism 29, 97
Abstraction 4, 22, 27, 28, 30, 37, 43, 47, 49, 56, 71, 76, 77, 80
Academic 32, 33, 34
Action Painting 40
Ahiwasi Jagan Nath 90
Ajanta 9, 19, 20, 34
Albers Joseph 29, 78
Almelkar 24, 90
Ambadas 29
Appasamy Jaya *bibl.*
Ara 26
Archipenko 63
Arp Hans 65
Art Nouveau 19
Art Schools 17,18
Auden Sheila 24
Avant garde 3, 4, 10, 45, 81, 108
Avinash Chandra 27

B

Badri Narayan 24, 45, 94
Bakre Sadanand 26, 38
Baptista Clement 25
Baroda 28, 29, 39, 40, 45—69
Barve Prabhakar 81
Basohli 89
Bendre N.S. 28, 29, 47, 48, 49, 50, 52 72, 73, 89, 90
Bengal Pat 9, 21
Bengali Revivalists 22
Bengal School 8, 93
Bhagat Dhanraj 37, 38, 39, 40
Bhagwant Singh 34
Bhatt G.C. 40, 65
Bhatt Jyoti 29, 50, 52, 53, 61, 75
Bhattacharjee Bikash 98, 100, 101
Bhattacharjee Jyotish 28
Bhavsar Natwar 28
Biswas Nikhil 95, 103
Blaue-Reiter 72
Bose Atul 17
Bose Nandalal 19, 20, 50
Bose Phanindranath 35
Boucher 107
Bourdelle 37
Brancusi 39, 68
Braque 51, 70
Broota Rameshwar 97
Burns-Jones 19

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

C

Cabanel 107
Calcutta 97, 98
Calcutta Group 25
Calligraphic 29, 37
Canova 33
Cesar 13
Cezanne 21, 70
Chagall Mare 71
Chagutai A.R. 19
Chakravarti Ajit 40
Chatpar Krishna 44
Chatterjee Bankimchandra 11
Chauda Shiavak 24
Chaudhary Sankho 34, 36, 38, 39, 41, 62, 63, 64, 65, 67
Chinese 4, 19
Choyal 91
Collage 53
Commercial Galleries 13
Company School 16, 17, 91
Constructivist 39, 41, 63
Coomaraswamy A.K. 9, 18
Creative Psychic Energy 95
Cubisim 3, 4, 47, 48, 52, 70—75
Cubist 5, 21, 22, 28, 39, 51, 52, 54, 92

D

Dada 4, 58
Dalal Naina 60, 61, 94
Daniels 16
Das Gupta Bimal 28
Das Cupta Prodosh 25, 38
Daswanth 96
Daumier 102
Dave Shanti 28, 29, 50, 54, 55, 59, 75, 90
Davierwala Adi 36, 38, 40, 41, 114
De Biren 29, 78, 80, 81
Delacroise 5
Delaunay 22, 71
Desai Kanu 110
Dev Raj 59
Deval N.K. 34
Dhanapal 43
Dharamaratnam 41, 43
Dharmani 42
Dhurandhar 17
Doraiswamy 103
Doss Anthony 29
Duchamp Marcel 13
Dumas Alexander 11
Dutt Michael Madhusudan 11

E

Egyptian 36, 71, 95
El Greco 96
Ernst Max 41
Etty 107
Expressionism 23, 94, 97, 98
Expressionist 42, 96, 103

F

Far Eastern 27
Fauvist 4, 25, 92
Field Painting 28
Folk 9, 21, 24, 32, 42, 92
Folk Art 21, 106, 108
Futurists 8, 71, 72

G

Gabo 39, 63
Gade H.A. 26, 92
Gaitonde 27, 90
Gan dhian 11
Ganguly J.P. 17
Ganguly Suren 19
Gaud Laxma 59, 94, 100, 101
Gauguin 22
Gauri Shankar 59
German Expressionism 26, 98

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Ghosh Gopal 25, 97
Ghosh Susen 44
Gicometti 13
Giotto 1
Gonzalez 41
Gorky Maxim 11
Goya 2, 5
Gris Juan 74
Group 1890 29, 77
Gujral Satish 26, 27, 44, 96, 102
Gupta 2

H

Haldemkar 17
Haldar Asit 19
Haridasan 79
Harkrishan Lal 25
Havell E.B. 8, 18
Hebbar K.K. 24, 90, 92
Hepworth Barbara 41
Hore Somnath *bibl.*
Husain M.F. 26, 73, 75, 88, 89, 91, 92, 93

I

Iconic 38, 39, 42
Image 82-86
Impressionists 5, 47
Indian imagination 99
Indianness 8, 9, 10, 27, 34
Internationalism 9, 10, 30

J

Jacob Anila 42
Jadav Chhaganlal *bibl,*
Jai Kishan 59
Jain 2, 9, 90
Janakiram P. 34, 38, 43
Japanese 19, 28
Jitendra Kumar 38
Joglekar N.B. 59

K

Kalighat 16
Kandinsky 5
Kangra 89
Kaneria Raghav 40, 41, 65, 66, 67
Kar Chintamani 38
Karanjai Anil 99
Karmarkar 34
Katt Balbir 40
Kaul Triloke 50, 52, 55, 74
Kaushik Dinkar 74
Keyt Ceorge 72, 73
Khakkar Bhupen 57, 58, 91
Khanna Krishan 28, 102, 103
Khastgir Sudhir *bibl.*
Kinetic Art 4
Kishorewala 60, 61
Kitsch 105-113
Klee 27, 29, 54, 77, 95
Kramrisch Stella 72
Krishna Kanwal 25
Kulkarni K.S. 26, 27, 92
Kunhiraman 43
Kushan 2, 41

L

Langhammer 25
Leger Ferdinand 71
Leonardo da Vinci 94, 111
Lhote Andre 74
Limaye Anil 41

M

Madras 29, 41, 42, 43,
Madras Art School 32
Mago Prannath 25
Malevitch 71
Mandala 29, 76, 78
Mannerist 2
Mansaram P. 28

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Marc Franz 71
Massaccio 20
Matisse 13, 25, 92
Mazumdar H. 106
Mazumdar Khitendranath 19
Mazumdar Nirode 25, 77
Mehta Tyeb 26, 88, 89, 98
Mewar Painting 26
Mexican 96
Mexico 27
Mhatre 33, 34
Minimal 41
Moitra Rathin 25
Monet 5
Mookiah 43
Moore Henry 38, 39, 41, 68
Mughal 2, 9, 16, 19, 71, 96
Mukherji Binode Bihari 20, 21, 50
Mukherji Sailoz 24

N

Nagappa 34
Naidu Redappa 29, 79
Nandgopal 43
Negro Sculpture 37, 70
Neo-classical 10, 35
Neo-Gujarat Style 90
New Wave Cinema 11
Nicholson Ben 52
Nolde 2

O

Oriental Calligraphy 20, 21
Orozco 96

P

Padamsee Akbar 26, 75, 89, 92, 98
Pai Laxman 24, 77, 90
Pal Pran Krishna 25
Palsikar S.B. 79, 81, 90
Panchal Rajnikant 40, 62, 65, 66, 67
Pandya Mahendra 38, 39, 65
Panniker K.C.S. 29, 77, 78, 81
Pansare 36, 37
Paramjeet Singh 101
Parikh Jayant 59, 60
Parikh Manu 91
Parikh Rasiklal 90
Parimoo Ratan (as author) 29, 56, 57, 100
Patel Balkrishna 80, 81
Patel Gieve 102
Patel Homi 80, 81
Patel Jeram 29, 94, 100
Patel Nagji 40, 65, 67
Patel Vinodray 50, 59, 60, 91
Pateria Ramesh 40
Persian 19
Phadke 34
Photo-realists 87
Picasso 5, 13, 52, 57, 70, 72, 73, 75, 92
Picturesque 16, 25
Pochkhanawala Pilloo 38, 41, 42,
Pollock Jackson 5, 13
Pop Art 4, 57, 87, 91, 105, 107, 110
Post-Impressionists 4, 19
Prabha B. 90
Progressive Group 8, 25, 97, 98
Proudhan 107
Pyne Ganesh 98, 100, 101

R

Rajput 2, 16, 26, 71, 73
Raju Paidi 24
Ramachandran 88, 96
Ramanujan 95, 100
Ram Kinker 36, 37, 73, 74
Ram Kumar 26, 74, 98, 102
Rauchenberg 13
Raval Rasik 90, 110
Raval Ravishankar 90

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Ravi Varma 10, 17, 18, 33, 89, 94, 106, 107
Ray Satyajit 12
Raza S.H 25, 26
Reddy Krishna *bibl.*
Reddy P.T. 25, 79
Rembrandt 51, 59
Renaissance 1, 2, 89
Revival 7, 30
Revivalism 8, 15, 18, 19, 21, 22, 23, 81, 97
Revivalist 23
Rodin 35, 37, 38, 109
Romanticism 1, 24
Romanticist 1, 3, 5
Rosenberg Harold 45
Royal Academy 33
Roy Chaudhary D.P. 35
Roy Chaudhary Hironmoy 34
Roy Chaudhary Sarabari 44
Roy Jamini 21, 24, 26
Roy Suhas 99

S

Sabavala Jehangir 74
Sadwelkar Baburao 27
Sagara Ishwar 91
Sagara Piraji 28
Samant Mohan 26, 27, 90
Santhals 21
Santiniketan 19, 20, 21, 37, 47, 50
Santosh G. R. 28, 29, 50, 55, 75, 79, 80 81
Sanyal Babesh 24
Sarkar Binoy Kumar 22
Sehgal Amarnath 42
Sen Paritosh 97
Shah Himmat 29, 50, 57
Shah Somalal 90
Shah Vinod C. 50, 53
Sheikh Gulam 50, 91
Sher-Gil Amrita 9, 11, 21, 24, 88, 90, 93
Shiv Singh 44
Significant Form 83, 84
Social and Political Satire 101, 102
Soma Maganbhai 60, 61
Souza Newton 26, 57, 77
Srinivasulu 24
Subramanyam K.G. 29, 50, 74
Sultan Ali 30
Sundaram Vivan 103
Surrealism 4, 101
Surrealist 11
Swadeshi 15, 18
Swaminathan J. 29, 77, 95
Symbol 30, 77, 78, 93, 106
Synthesis 10, 22, 48, 73

T

Tagore Abanindranath 18, 19, 22, 33, 34, 89
Tagore Gaganendranath 22, 23, 72, 73 93, 100, 102
Tagore Jyotindranath *bibl.*
Tagore Rabindranath 23, 93
Talim 34
Tantric 29, 44, 76-81
Thakur Singh 106
Tour, George de La 53
Tribal 32, 42, 106
Turks 25

V

Van Gogh 2, 25
Vasudev 43
Venkatappa 34
Vishwanathan 29
Vithal B. 42

W

Waghela Gautam *bibl.*

Y

Yantra 76, 77

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Select Bibliography

This bibliography is more or less restricted to those artists who are discussed in the various essays. Nevertheless it is for the first time such a comprehensive bibliography has been compiled. It includes besides books and essays in journals, many of the articles and reviews of importance which have been appearing in newspapers especially *The Times of India*. Also are included exhibition catalogues of the artists but only such catalogues which have useful documentary material, namely a critical introduction, bio data and illustrations. Most of this material is collected in the Archives of the Department of Art History, Faculty of Fine Arts, Baroda University. It will be clear that a compilation like this would not have been possible without building up the archival collection. The opportunity of these pages is used hereby to request to readers, as well as artists and art lovers to forward to us any such useful material so that the collection can grow and material of importance could be preserved for reference and research. I have used my discretion in making the entries although care has been taken not to miss anything of importance. But an omission may also mean that we do not possess the relevant material. In compiling this bibliography the author has been assisted by Swati Mazumdar. The bibliography is copyrighted.

Abbreviations :

LKA = Lalit Kala Akademi, New Delhi, CIAS = Contemporary Indian Artists Series published by LKA, LKC = Lalit Kala Contemporary published by LKA.

VBQ = Vishva Bharati Quarterly, Shantiniketan; Intro = Introduction, Ex. Cat. = Exhibition Catalogue.

Rupam was published by the Indian Society of Oriental Art, Calcutta, during the 1920s. *Marg* is published from Bombay, *Design* was established in Bombay but has moved to Delhi. *Rooplekha* is the Journal of the All India Fine Arts & Crafts Society, (AIFACS), New Delhi. *Artrends* was published by Cholamandal, Madras and *Vrishchik* from Baroda. The following galleries are established in

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Delhi; Kumur, Chanakya, Dhoomimal, Kunika was taken over by Kunika Chemould. Shridharani Gallery, Triveni Kala Sangham, Rabindra Bhavan, AIFACS and Silpi Chakra.

The following galleries are in Bombay : Chemould, Pundole, Jehangir Art Gallery, Taj Art Gallery.

AGASTYA — The Aesthetics of Young India, *Rupam*, No. 9, Jan 1922.

AMBERKAR, V.R. — Contemporary Indian Art, *Eve's Weekly Annual*, 1960.

ANAND, MULK RAJ — The Breakthrough, Notes on the Modern Movement in Sculpture, *Marg*, Vol XXI, No, 1, Dec 1967.

Four Initiators of Contemporary Experimentalism, LKC, No. 2.

APPASAMY JAYA — Some Contemporary Painters of Delhi, *Marg*, Vol VII, No. 4, Sept 1954.

Indian Art in the 1950s, *Marg*, Vol XXI, No. 1, Dec 1967.

Delhi's Young Painters, *Design*, May 1966.

Folk Inspiration in Modern Painting, LKC, No. 5.

Indian Art since Independence, Figurative and Abstract and Beyond, LKC, Nos. 7 & 8.

Contemporary Indian Sculpture, LKC, No. 10.

Contemporary Graphics in India, LKC, No. 11.

New Images in Indian Art; Fantasy, LKC, No. 15.

Trends in Recent Sculpture, LKC, No. 16.

New Images in Indian Art; Man, LKC, No. 17.

Modern Indian Sculpture, ICCR, New Delhi

ARCHER, W.G. and MILDRED ARCHER — Indian Painting for the British, London, 1955

ARCHER, W.G. — Indian and Modern Art, London, 1959

BAGAL, JOGESH CHANDRA — History of Govt. College of Art & Craft, Calcutta, Centenary, 1966

BADRINARAYAN — Artists of the Third Epoch, LKC, No. 3

The Significance of Tantric Imagery Today, LKC, No. 12

BANTLEMAN, LAWRENCE — The Group (1890), *The Century*, 26th Oct 1963

BARTHOLOMEW, R.L. — Art and the Akademi, I, II, III, *Thought*, Feb 22, March 1 & 2, 1958

Trends in Modern Indian Art, *Design*, Feb 1959

Akademi and Contemporary Art, *Design*, March 1959

Ten Years of Art in Delhi, *Design*, July 1959

Modern Indian Painting, A Perspective, Part I & II, *Thought*, 12th & 26th Aug 1967

Visual Arts Mature, Independence Day Supplement to *The Times of India*, 12th Aug, 1972

The Times of India Annual, 1975

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BURNS, CECIL — The Functions of Schools of Art in India, Journal of the Royal Society of Arts, 18th June, 1909

CHAITANYA, KRISHNA — Artist and Critic in Modern India, *Rooplekha*, Vol XXXVIII, Nos 1 & 2

Indian Painting, the Modern Phase, *Rooplekha*, Vol XXVI, No. 2

Some Contemporary Artists, *Marg*, Vol IV, No 3, 1950

CHOLAMANDAL — (Pamphlet) Artist's Handicrafts Association of Cholamandal, Artists' Village, Madras

(Collection of essays), Indian Art Since the Early 1940's—A Search for Identity, 1974.

COOMARASWAMY, A.K. — The Modern School of Indian Painting, in Art and Swadeshi, (A collection of essays) Madras, 1911 (?)

DAS GUPTA, PRODOSH — Indian Art in the 1940s, *Marg*, Vol XXI, No. 1, Dec 1967

DE, BISHNU — Review of Archer's India and Modern Art, VBQ, Vol 25, No. 1, Summer, 1959

The Eastern Outlook, A Symposium on Modern Art in India, *The Illustrated Weekly*, 17th June 1960

EZEKIEL, NISSIM — Modern Art in India, a point of view, *The Times of India* (?) Examples of Recent Indian Art, *The Illustrated Weekly*, 19th Aug 1973

Young Painters of Promise, *The Illustrated Weekly*, 15th Sept. 1974

FISCHER, KLAUS DR. — The Calcutta Group, *Marg*, Vol VI, No. 4, Dec 1953

FURTADO, R DE L — Three Painters, (Sher-Gil, George Keyt, Husain,) Dhoomimal, 1960

GOETZ, H. DR. — The World Perspective, A Symposium on Modern Art in India, *The Illustrated Weekly*, 17th June, 1960

The Great Crisis From Traditional to Modern Art, LKC No. 1

GLADSTONE, SOLOMON — The Bombay Revival of Indian Art, Bombay (?)

HAVELL, E.B. — Art Administration in India, Journal of Royal Society of Arts, Vol LVIII, 1909, London

Revival of Indian Handicrafts, (A lecture delivered before the Indian Industrial Association—July 1901) in Essays on Indian Art, Industry and Education, Madras

Some Notes on Indian Pictorial Art, *Studio*, 1902, London

The New Indian School of Painting, *Studio*, 1908

HOLLEBECQUE, M. — The Artistic Awakening of India, translation of an article in French, *Modern Review*, Oct 1918

ILLUSTRATED WEEKLY OF INDIA — 'Artist at work', Serial Feature through 1963

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

INDIAN SCULPTURE	Indian Sculptors Association, Bombay, 1961, (symposium and illustrations)
JAMES, JOSEPH	Madras School. LKC, No 6
	Tantric Symbolism, *Artrends*, Vol VI, Nos 2 & 3, Jan-April 1967
	Metaphysical content in recent Contemporary Indian Painting, LKC, No 12
KAPOOR, GEETA	Indian Art in the 1960s, *Marg*, Vol XXI, No 1, Dec 1967
	Human Image in Indian Art, *The Times of India*, 17th Dec 1972
	The Quest for Identity, Art and Indegenism in post-colonial culture with special reference to Contemporary Indian Painting, Collection of essays in *Vrishchik*, 1972/73, Baroda
	Foreign Response to Indian Art, *The Times of India*, 1st. July 1973
KARUNAKAR, PRIYA	New Indian Artists, *The Times of India*, 11th Jan 1971
KOWSHIK, DINKER (editor),	Views on Contemporary Indian Art, Silpi Chakra, New Delhi, 1957
KRISHNAN, S.A.	Tradition and Modernity, a symposium compiled and presented by LKC, Nos 7 & 8
	Modern Indian Art, Encyclopaedia of World Art, New York
KALHAN, D.N.	Three Artists, A study in contrast, *The Times of Indin*, 20th Dec. 1969
LEYDEN, R.V.	The Age of Confusion, *Design*, May 1966
OH CALCUTTA,	Paintings & Sculpture Number, Vol 2, No 4, Summer 1973
MALLIK, VIMLA	National Akademies, Some viewpoints, *The Illustrated Weekly*, 21st May 1972
MITRA, ASHOK	The Forces Behind Modern Movement, LKC, No 1
MITTAL, JAGDISH	Graphic Art of the Bengal School, LKC, No 1
MOTICHANDRA, DR.	The Need for Progress, A Symposium on Modern Art in India, *The Illustrated Weekly of India*, 17th July 1960
OKAKURA, K.	The Ideals of the East, London, 1903
PARIMOO, RATAN DR.	Cubism, World Art and Indian Art, *Rooplekha*, Vol XL Nos 1 & 2
	Cubist Influences on Modern Indian Painting, *The Times of India*, 23rd July, 1972
	Baroda Painters and Sculptors, LKC No 4
	Notes on Baroda Sculptors, LKC
	Graphic Arts in Western India, LKC,
	Revivalism and After, An Aesthetic Controversy, in the

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

	Proceedings of the Seminar on 'Indian Aesthetics and Art Activity', Indian Institute of Advanced Study, Simla, 1968
	Reviews of the books on Husain, Ram Kumar, Sanyal, Venkatappa, LKC, No 10
	Pop Art with Religious Motifs, *The Times of India*, 17th May, 1970
	Evolution of Indian Painting since 1850, *The Times of India*, 20th June, 1971
	A Mode of Abstraction (Modern Indian Tantric Painting), *The Times of India*, 21st Nov. 1971
	Modern Trends in Indian Sculpture, *The Times of India*, 2nd Sept 1973
	Full version titled 'Modern Movement in Indian Sculpture' in 'Art Since the 1940s—A quest for Identity,' Cholamandal, Madras, 1974
	Paintings of the Three Tagores, Abanindranath, Gaganendranath, Rabindranath : Chronology and Comparative Study, Baroda University, 1973
PUROHIT, VINAYAK	Ten Years of Art in Bombay, *Design*, July, 1958
	The Baroda School of Art, *Design*, Nov 1958
	Nationalist Paradoxes of Indian Art, *Design*, June 1963
RAO, RAMACHANDRA	Modern Indian Painting, Madras, 1953
	Contemporary Indian Art, pub. by the author, Hyderabad, 1969
KUMAR, RAM	Art Galleries in India, *Design*, August 1959
RAWSON, PHILIP	The Numinous Image, *Contra*, 1966, No 1
RAY, PRANAB RANJAN	Social Context of Art—the system of Commodity Production, *Vrishchik*, 1974
	Early Graphic Arts in Bengal, LKC, No 18
SEN, PARITOSH	The Figure in Indian Art, LKC, No 17
SANTIOS, I.	The Akademi with K & I, *Contra*, 1966, Nos. 3 & 4
SARKAR, BINOY KUMAR	The Aesthetic of Young India, *Rupam*, No. 9, Jan 1922
	Tendencies of Modern Indian Art, *Rupam*, No. 26, 1926
SHAMLAL	Contemporary Indian Art, *The Times of India Annual*, 1961
SHEIKH, GULAM	Tradition and Modernity : Towards a more Relevant Art, *Vrishchik*
	Editor, *Khitij* (Gujarati) Special issue on Visual Arts, May 1963
	Has Western Art reached a dead end, *The Times of India*, 2nd Nov 1969
	The 1890 Group, A Shared Ideal, *The Times of India*, 8th June 1969

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

SHEIKH, NILIMA — The Exotic and the Ambiguous, Some Recurrent Tendencies in Modern Indian Painting, *Vrishchik*, March 1973

SINGH, SHANTA SERBJEET — Upheaval in Art Scene, *The Economic Times*, 10th Dec 1972

SUBRAMANYAN, K.G. — Folk Art and the Modern Artist in India, LKC, No. 10

The Indian Artist and the Socio-cultural Context, *Vrishchik*

SWAMINATHAN, J. — The Promise of our New Painters, *The Times of India* (?)

Reality of the Image, *Contra*, 1966, No. 2

VENKATACHALAM, and M. THACKER — Present-Day Painters of India, Sudhangshu Publications, Bombay, 1950

VENKATACHALM, G. — Contemporary Indian Painters, Nalanda Publications, Bombay

Some Reminiscences about the Bengal School, LKC, No. 1

WATTS, GEORGE SIR — Official Catalogue, Indian Art Exhibition, Delhi Darbar, 1903

Ahivasi Jagannath

DR. PANUBHAI BHATT, — Introduction, Exhibition Catalogue, Gujarat State Lalit Kala Akadami, Ahmedabad, Nov. 1966

Ambadas

M.V.D., AMBADAS, — *Artrends*, Vol. IV, No. 1, Oct. 1964

J. SWAMINATHAN, — Intro, Ex. Cat., Triveni Kala Sangham, New Delhi, Nov. 1964

Appasamy Jaya

HELEN-LEE JONES, — The Paintings of Jaya Appasamy, *Rooplekha*, Vol XL, Nos 1 & 2

Ex. Cat., Dhoomimal (n.d.)

Ara

R. VON LEYDEN, — Ara, Contemporary Indian Art Series, LKA

Studies in the Development of K.H. Ara, *Marg*, Vol. VI, No. 2

EZEKIEL NISSIM, — Ara as a Painter of Nudes, *Design*, March, 1960

JAG MOHAN, — A Note on Ara, Jashn-e-Ara, Ex. Cat., Jahangir Art Gallery, Bombay, Oct. 1964

VERMA SATISH, — Ara, '61, *Dharmayug*, 26th Aug. 1964.

Avinash Chandra

(?)., — Avinash Chandra, the Artist at Work, *Illustrated Weekly of India*, May 1963

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

DR. C. FABRI,	Avinash Chandra Today, *Design*, June 1963
EX. CAT.,	Hamilton Galleries, London, Dec. 1963

Badrinarayan

JAG MOHAN,	The World of Badrinarayan, *Rooplekha*, Vol. XXXVI, No. 1 & 2
SUNANDA,	Badrinarayan, *Artrends*, July-Oct 1966
EX. CAT.,	13th exhibition, Taj Art Gallery, Dec. 1963
EX. CAT.,	14th exhibition, Taj, Oct. 1964, Statements by the artist

Bakre Sadanand

	Ex. Cat., Gallery Chemould, March 1965

Bhattacharjee Bikash

BANERJEE, ARANY,	Bikash Bhattacharjee, LKC, No. 15
S.A. KRISHNAN,	Paintings by Bikash Bhattacharjee, *Illustrated Weekly of India*, 5th March 1972

Bhattacharjee Jyotish

R. DE. L. FURTADO,	Jyotish Bhattacharjee, *Rooplekha*, Vol. XXXI, No. 2.
M.S. RANDHAWA,	Intro, Ex. Cat., Kunika Art Centre, 1963

Bhavsar Natvar

CARTER RATCLIFF,	*Art International*, May-Oct 1972
EX. CAT.,	Max Hutchinson Gallery, New York Oct-Nov 1972
EX. CAT.,	Max Hutchinson Gallery, March 1974

Barwe Prabhakar

ROBERTA NAIK,	Prabhakar Barwe, *Design*, June 1966
EX. CAT.,	Gallery Chemould March-April 1973

N.S. Bendre

V. R. AMBERKAR,	N.S, Bendre, *Design*, Oct 1957
BENDRE,	CIAS, LKS
BENDRE,	China Sketches, *Mauj*, Deevali, 1952
MANU THACKER,	Painters of the Present, Bendre — the Versatile *Illustrated Weekly*, 17th Aug 1947
,, ,, ,	An Indian Artist Abroad, N.S. Bendre's World Tour, *Illustrated Weekly*, 26th Dec 1948
A.S. RAMAN,	The Art of Bendre, *Illustrated Weekly*, Ist Dec 1957
EX. CAT.,	Exhibition sponsored by the Gujarat State LKA, March 1966
V.R. AMBERKAR,	Intro, Ex. Cat, Retrospective Exhibition sponsored by LKA; Jahangir Art Gallery, 1974

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

S.N. BENDRE — 'Education', a symposium on the problem of modern painting, 'Artist & Art', *Seminar* 16, Dec 1960, Bombay
Promenading Figures, *Design*, July 1962

Bhatt Jyoti

PUROHIT VINAYAK, — Jyoti Bhatt, *Design*, Vol 7, No. 4. April 1963
M.V.D., — Jyoti Bhatt, *Artrends*, Vol III Nos. 1&2, Oct 1963/Jan 1964
KARIA BHUPENDRA, — Jyoti Bhatt, Contemporary Graphic Arts, *Marg*, Vol XIX, No 4, Sept 1966
SHEIKH GULAM, — Intro, Ex. Cat., Gujarat State LKA, Jan 1967
K.G. SUBRAMANYAN, — Jyoti Bhatt, Conversation with Printmakers, LKC, No. 18

Bhagat Dhanraj

CHARLES FABRI, — Dhanraj Bhagat, CIAS, LKA
MULK RAJ ANAND, — *Marg*, Sculpture Number, Vol XVI, Dec 1962
R.L. BARTHOLOMEW, — Dhanraj Bhagat, *Design*, March 1959
S.A. KRISHNAN, — Image & Inspiration, Studio Interview, Dhanraj Bhagat, LKC, 12
SUNANDA, — Dhanraj Bhagat, *Artrends*, Vol I, No. 1, Oct 1961
'USAB', — Bhagat's Sculptures, *Rooplekha*, Vol XXVI, No. 1
S.V.V., — Dhanraj Bhagat, *Marg*, Vol V, No. 1

Bose Nandalal

JAYA APPASAMY — Nandalal Bose, — a tribute, LKC, 17
ANONYMOUS, — An Album of Nandalal Bose with a biographical note, Shantiniketan Ahramika Sangha, Calcutta, 1956
N. BHATTACHARYA, — Nandalal Bose, Fifty Years of Dedication to Painting, *Rooplekha*, Vol. XXXVI, No. 1&2
RAVISHANKER RAVAL, — Nandalal Bose, *Kumar* (Gujarati), Ahmedabad, June 1966
Nandalal Bose, (a short life sketch) *Vishwabharati News*, Vol XXXIV, No. II, May 1966
Nandalal Bose, Place of Art in Education, *ibid*

Broota Rameshwar

KESHAV MALIK, — Rameshwar Broota, LKC, 17

Chakravarti Ajit

LUBOR HAJEK, — Intro, Ex. Cat., Prague, 1961
S.A. KRISHNAN — Ajit Chakravarti, *Rooplekha*, Vol XXXV, Nos. 1&2

Chaudhari Sankho

MULK RAJ ANAND, — *Marg*, Sculpture number, Dec. 1962

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

JAYA APPASAMY,	Sankho Chaudhuri, *Rooplekha*, Vol XXXV, Nos 1&2
KARL KHANDALAWALA,	Sankho Chaudhuri, CIAS, LKA
VINAYAK PUROHIT,	Sankho Chaudhuri, *Design*, Feb 1959
L.P. SIHARE,	Intro, Ex. Cat., Selected Sculptures (1949-71), National Gallery of Modern Art, New Delhi, 1972
PUSHPA SUNDER,	How Sankho Creates his Sermons in Stone, *The Sunday Standard*, 12th Sept. 1971
SANKHO CHAUDHURI,	"Influences" Symposium on the problem of modern painting, 'Artists & Art', *Seminar* 16, Bombay Dec 1960.
SANKHO CHAUDHURI,	'A Question of Freedom', A Symposium on Modern Art in India, *Illustrated Weekly of India*, July 17, 1960, Bombay

Chavda Shiavax

H. GOETZ, S. CHAVDA,	CIAS, LKA,
VINAYAK PUROHIT,	*Design*, Jan 1958
S. CHAVDA,	

Dalal Naina

EX. CAT.,	Joint exhibition of paintings & prints, a testament, an essay, statement, Jahangir Art Gallery, Oct 1964 Review in *Dinman*, 14th Jan 1966,
EX, CAT.,	Taj Art Gallery, Sept 1973
EZEKIEL NISSIM,	Naina Dalal's Paintings, *The Illustrated Weekly of India* 28th Oct 1973

Das Gupta Bimal

S.A. KRISHNAN,	Bimal Das Gupta, *Rooplekha*, Vol XXXII, No 2
JAYA APPASAMY,	Intro, Ex. Cat., Arts and Prints Gallery, Calcutta, Nov 1964

Das Gupta Prodosh

MULK RAJ ANAND,	Prodosh Das Gupta, *Marg*, Vol. X, No. 1, Dec 1956 *Marg*, Dec 1962
BISHNU DEY	P. Das Gupta CIAS, LKA
SUNANDA,	Prodosh Das Gupta *Artrends*, Vol I, No. 4, July 1962
EX. CAT.	Taj Art Gallery, Nov. 1971

Dave Shanti

EX CAT,	Hungry Horse Art Gallery, Paddington, UK, Aug 1964

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

S.A. KRISHNAN, Intro, Ex. Cat., Gallery Chemould, 1966
DR RATAN PARIMOO, Recent Paintings of Shanti Dave—Homage to the Wall.
Intro, Ex. Cat., Dhoomimal Gellery, March 1965
EX. CAT., Gallery Chanakya, 1972
J. SWAMINATHAN, Intro, Ex. Cat., Shanti Dave—the Enigma, the Land, the Mind, Dhoomimal Gallery, April 1974

Davierwala Adi

MULK RAJ ANAND, *Marg*, Dec. 1962
KRISHNA CHAITANYA, Davierwala, *Rooplekha*, Vol XXXIII, Nos. 1&2
D.G. NADKARNI, The Art of Davierwala, LKC, 10
GIEVE PATEL, Davierwala, CIAS, LKA
MINAKSHI RAJA, An Interview with Adi Davierwala, the sculptor, *The Times of India* (?)
EX CAT. 7th one-man-show Pundole Art Gallery, March 1973

De Biren

JAYA APPASAMY, Biren De, a Profile, LKC, 6
R.L. BARTHOLOMEW, The Noble Savage & the Ascetic, the Paintings of Biren De, The Vak Review, No. 2, Summer 1958
R. BARTHOLOMEW, Intro, Ex Cat., Kunika, 1961
KESHAV MALIK Biren De, Within the Wheel, *Design*, Aug 1970
S.A. KRISHNAN, Image and inspiration, Studio Interview, LKC, 12
EX. CAT, Gallery Chanakya Nov. 1971

Dhanapal

MULK RAJ ANANAD, *Marg*, Dec 1962
T.V.R. KRISHNAN, Dhanapal, LKC, 3

Doraiswamy D.

KESHAV MALIK, Conversation with the artist, Doraiswamy, LKC, 17

Gade H.A.

S.A. KRISHNAN, Gade, Sadanga Series, Vakil & Sons Pvt Ltd, Bombay
TREVOR DRIEBORG H.A Gade, *Design*, Sept 1957

Gaitonde V.S.

(?) GAITONDE, *Marg*, Vol VIII No. 1, Dec 1959
FOY NISSEN V.S. Gaitonde, *Design*, Feb, 1958
S.V.V., GAITONDE, *Artrends*, July-Oct 1966
R.L. BARTHOLOMEW, S.A. Krishnan, and Santo Dutta, Intro, Ex. Cat, Gallery Chanakya, March 1973

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EX CAT., Asoka Art Gallery, Feb. 1971

Gaud Laxma

DR HANS WINTERBERG, Laxma Gaud, LKC, 15

Ghosh Gopal

(?) Gopal Ghosh, CIAS, LKA

Gujral Satish

R.L. BARTHOLOMEW, Gujral, *Design*, April 1958
The Martyrdom of Man—The Paintings of Satish Gujral, *Vak*, No. 1 Spring, 1958
Intro, Ex. Cat., the Wall of Satish Gujral, Asoka Gallery, Calcutta, Dec 1961
Intro, Ex. Cat., Foram Gallery, New York, April 1964

CHARLES FABRI, Satish Gujral, *Marg*, Vol XV No 2, March 1962

PATWANT SINGH, Satish Gujral, *Design*, Aug. 1962
Gujral's Collages, *Design*, May 1968

SHANTA SEBJEET SINGH, Tantra and Technology, Satish Gujral in America, *Span*, July 1975

SRIVATS, Satish Gujral—an interview, *Vak*, No. 1, Spring 1958

S. V. V., Satish Gujral, *Marg*, Vol VIII No. 1, Dec. 1954

UMA VASUDEV, Satish Gujral, CIAS, LKA
Why Murals—an interview with Satish Gujral, LKC, 14

EX. CAT., Triveni Kala Sangham, April 1963

EX. CAT., Gujral '73, Gallery Chanakya, Jan 1974

SATISH GUJRAL, 'Artist and Society', a symposium on the problems of modern painting, 'Artists and Art', *Seminar* 16, Dec., 1960
Thoughts on a mural project, *Design*, July 1963

Haridasan

EX. CAT., Bija Yantra, Kumar Gallery, March/April 1971, Statement by Artist

FOY NISSEN, Harikrishan Lall, *Design*, May 1958

Hebber K.K.

V.R. AMBERKAR, Hebber, LKA, 1968
An Artist's Quest, K.K. Hebber, Abhinav Publishers, New Delhi 1974

S.K. BHATTACHRAYA, K.K. Hebber, a painter of repute, *Rooplekha*, Vol XL, Nos. 1&2

S.A. KRISHNAN, Intro, Ex. Cat., Retrospective Exhibition, LKA, 1971

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

VINAYAK PUROHIT, Hebber, *Design*, March 1958
G. VENKATTACHALAM, K.K. Hebber, Nalanda Pub., Bombay, 1948
ELIZABETH YOUNG, Intro, Ex. Cat., Bonythan Art Gallery, Sydney, March 1969

Hore Somnath

JAYA APPASAMY, The Graphic Art of Somnath Hore, LKC, 11
BHUPENDRA KARIA, Somnath Hore, Contemporary Graphic Artists, *Marg*, Vol XIX, No. 4, Sept 1966
EX. CAT., Kunika Chemould, March/April 1973, Statement by the artist

Husain M.F.

JAYA APPASAMY, Husain, Respective Exhibition, LKC, No. 10
R. BARTHOLOMEW and SHIV KAPOOR, Husain, Abrams, New York, 1973
GEETA KAPOOR, Husain, Introduction and analytical note, Shadanga Series, Bombay.
M. F. Husain, *Vrishchik*, March 1973
SHIV KAPOOR, Husain, CIAS, LKA
KRISHAN KHANNA, Studies in the Development of M.F. Husain, *Marg*, Vol VI, No. 2
H.S. MENDIRATTA, Husain, His art has an enduring quality, *The Sunday Standard*, 10th Sept, 1967
AYAZ PEERBHOY, Paintings of Husain, Thaker & Company Ltd, Bombay 1955
CHANDRAMANI SINGH, Notes on some Early works of Husain, LKC, No. 15
EX. CAT., Frankfuter Kunstkabinet in collaboration with Kumar Gallery, July/Aug 1960
EX. CAT., Ashoka Gallery, Calcutta, Dec 1960
EX. CAT., Dhoomimal Gallery 1965
E.X CAT., Images of Kerala, Pundole Art Gallery, March/April 1968
EX. CAT., 21 years of Painting, Husain, Jehangir Art Gallery, March 1969, Autobiographical statement by the artist
EX. CAT., Pundole, 1971
EX. CAT., Drawings, Fourth Anniversary Exhibition of Gallery Chanakya, March 1973
E.X CAT., Retrospective Exhibition, Birla Academy of Art & Culture, Calcutta, 1973

Jadav Chhaganlal

N.S. BENDRE and NALIN RAVAL, Intro, Ex. Cat., Progressive Painters, Ahmedabad, 1966

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

PANUBHAI BHATT, Chhaganlal Jadav, Gujarat State LKA, 1968.

Janakiram P.V.

S.A. KRISHNAN, P.V. Janakiram,—a sculptor of great promise, LKC, No. 9
P.V. Janakiram, CIAS, LKA
SUNANDA, Janakiram, *Artrends*, Vol IV, No. 4 & Vol V, No. I, July/Oct 1965

Kaneria Raghav

MULK RAJ ANAND, *Marg*, Dec 1962
VINAYAK PUROHIT, Intro, Ex. Cat., Jehangir Art Gallery, Feb 1963
Sculptures of Raghav Kaneria, *Design*, March 1963
SUNANDA, Raghav Kaneria, *Artrends*, Vol III, No. 4 July 1964

Kar Chintamani

(?), Chintamani Kar, *Marg*, Vol VII, No 3, June 54
MULK RAJ ANAND, *Marg*, Dec 1962
Chintamani Kar, CIAS, LKA
'USAB', Sculptures of Chintamani Kar, *Rooplekha*, Vol XXV, No. 2

Kaul Triloke

(?), TRILOKE KAUL, *Marg*, Vol VIII, No. 2, March 1955
EX. CAT., Jehangir Art Gallery, 1963
EX. CAT., Exhibition in Retrospects, (1952-73), Srinagar, May 1973

Keyt George

M. R. A., the art of George Keyt, *Illustrated Weekly*, 1st July, 1951
L.C. VAN GAYZEL, The Paintings of George Keyt, *Marg*, Vol 1, No 3
H.A.I. GONNATILAKE, George Keyt, The Indian Ethos in Ceylonese Studio, *Arts of Asia*, Jan/Feb 1973
(?), George Keyt, *Marg*, Vol III, No 3, June 1954
MARTIN RUSSELL, George Keyt, Marg Publications, Bombay, 1950
George Keyt, 'Progress and Responsibility', a symposium on modern art, *Illustrated Weekly of India*, 17th July 1960

Khakhar Bhupen

GEETA KAPOOR, Bhupen Khakhar, *Vrishchik*, June 1973

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BHUPEN KHAKHAR, Notes on the Visual Sources in My Paintings, *LKC*, No 10

EUNICE DE SOUZA, Interview with Bhupen Khakhar, 'A Touch of the Primitive', *Times Weekly, The Times of India*, 17th Jan 1971

J. SWAMINATHAN, Intro, Ex. Cat., Kunika-Chemould, Nov. 1967

Khanna Krishan

R. L. BARTHOLOMEW, Krishan Khanna *Rooplekha*, Vol XXXII, No 2

Krishan Khanna, 'Indian-ness', a symposium on problems of modern painting 'Artists and Art', *Seminar* 16, Dec. 1960

Krishan Khanna, 'Artist on Art', *Vrishchik*, June 1973

EX. CAT., Ashoka Gallery, Calcutta, May 1961

Sudhir Khastgir

SUDHIR KHASTGIR, Paintings, 1945 (autobiographical text by the artist)

Kulkarni K.S.

R.K., K.S. Kulkarni, *Artrends*, Vol III, No 3, April 1964

EX. CAT., Kumar Gallery, April 1961

JAYA APPASAMY, Intro, Ex. Cat., Triveni Kala Sangham, 1965

EX. CAT., Arts and Prints Gallery, Calcutta, 1965

EX. CAT., Taj Art Gallery, Dec. 1965

EX. CAT , Kumar Gallery, 1966

Mansaram P.

HANS REDEKAR, Intro, Ex. Cat., Amsterdam, June 1964

EX. CAT., Kumar Gallery, Feb. 1966

EX. CAT., Allen Petteplace Art Centre, Hamilton & Picture Loan Gallery, Toronto, Canada, Oct/Nov. 1970

Mazumdar Nirode

EX. CAT., Retrospective Exhibition, Alliance Francaise de Delhi, Dec. 1968

NIRODE MAZUMDAR, On Tantra Art, *LKC* No 12

Mehta Tyeb

E. ALKAZI, The Works of Tyeb Mehta, Theatre Unit Bulletin, Vol VII, No 9, Oct. 1959

GEETA KAPOOR, Tyeb Mehta, June 1967

PRIA KARUNAKAR, Tyeb Mehta, Abstraction and Image, *LKC* No 17

EX. CAT., With Paritosh Sen, Gallery One, London, July 1962

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EX. CAT.,	Drawings and Paintings, Bear Lane Gallery, Oxford, Oct/Nov 1962
EX. CAT.,	Gallery Chemould, Nov. 1967
KRISHAN KHANNA,	Intro, Ex. Cat., Gallery Chemould, Dec 1970
NIBHA JOSHI,	Intro, Ex. Cat., Chemould and Kunika Chemould, 1971/1972

Mookiah

R.K., MOOKIAH,	*Artrends*, Vol V, No. 4, Vol VI No. 1, July-Oct 1966

Mukherji Binode Bihari

PRITHWISH NEOGY,	B.B. Mukherji, CIAS, LKA
K.G. SUBRAMANYAN,	Intro, Ex. Cat., Retrospective Exhibition, New Delhi, 1969 Review of a retrospective exhibition, *The Statesman*, 14th March 1969 Review of a retrospective exhibition, *Times of India*, 15th March 1969
BINODE BIHARI MUKHERJI,	My Experiments with Murals, LKC No. 14

Mukherji Sailoz

JAYA APPASAMY,	
SAILOZ MUKHERJI,	CIAS, *LKA*
ARIES, SAILOZ MUKHERJI,	*Rooplekha*, Vol. XXXI, No. 2
R. L. BARTHOLOMEW,	The World of Sailoz Mukherji, *Rooplekha*, Vol. XXXI, No 2
DINKER KOWSHIK SAILOZ MUKHERJI	'*Varshik*', (Hindi), Govt. College of Arts & Crafts, March 1965
PREM NATH, SAILOZ MUKHERJI,	*Rooplekha*, Vol. XXXI, No 2
A. S. RAMAN, SAILOZ MUKHERJI,	Dhoomimal Dharam Das, New Delhi

Naidu Reddeppa

(?),	Reddeppa Naidu, *Artrends*, Vol III Nos 1 & 2 Oct 1963-Jan 1964

Padamsee Akbar

S.R. AKBAR PADAMSEE,	*Marg*, Vol VI,, No. 1
(?), AKBAR PADAMSEE,	*Marg*, Vol III, No. 3, June 1954 Judgement in the trial of Akbar Padamsee for alleged obscene Paintings, *Marg*, Vol VII, No. 4, Sept 1954

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

NICOLAS GYENES, A. Padamsee, *Design*, Nov, 1957
GITA, KAPOOR Art of Akbar Padamsee, *Rooplekha*, Vol XXXVIII, Nos 1&2
SHAMLAL, A. PADAMSEE, Shadanga Series, Bombay
Intro, Ex. Cat. A. Padamsee, Kunika, 1961
EUNICE DE SOUZA, Talking to Padamsee, *Times Weekly*, TOI, 30 April, 1972
A. PADAMSEE, 'A Concord', symposium on the problems of modern painting, 'Artists and Art', *Saminar* 16, Dec. 1960

Pai Laxman

(?), Laxman Pai, *Marg* Vol VII, No 3, March 1954
(?), Laxman Pai, *Marg* Vol VIII, No 1, Dec 1954
S.A. KRISHNAN, Laxman Pai CIAS, LKA
D.G. NADKARNI, Laxman Pai, *Design*, Oct 1958
SUNANDA, Laxman Pai, *Artrends*, Vol II, No 4, July 1963
EX., CAT., 'Musical Moods', Kunika, March 1965
EX. CAT., 'Kashmir Portraits', Gallery Chemould, Jan 1966
EX. CAT., 'Purusha and Prakriti', Bombay and New Delhi, 1966

Palsikar, S.B.

(?), S.B. Palsikar, *Marg*, Vol. VII No. 2, March 1954
VINAYAK PUROHIT, S.B. Palsikar, *Design*, Aug 1958
S.B. PALSIKAR, Thoughts on Tantra, LKC No. 12

Panchal Rajnikant

MULK RAJ ANAND, *Marg*, Dec 1962
SUNANDA, Rajnikant Panchal, *Artrends*, Vol IV No. 2 & 3, Jan-April 1965

Pandya Mahendra

M.S., Sculptures of Mahendra Pandya, *Dharmayug*, 1st March 1975

Paniker K.C.S.

M. ANANTANARAYANAM, Paniker, CIAS, LKA
Paniker, *Artrends*, Vol I, No. 1, Oct 1961
JOSEPH JAMES, Paniker, *Artrends*, Vol IV, Nos. 2 & 3, Jan-April 65
K.C.S. PANIKER, Contemporary Painters and Metaphysical Elements in the art of the past LKC, No. 12
K.C.S. PANIKER, The Artist on Art — Some Thoughts, LKC No 15

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

PARAMJIT SINGH
KRISHNA CHAITANYA, Paramjit Singh, *Rooplekha* Vol XL, No 1 & 2
PRIA KARUNAKAR, Paramjit Singh, LKC, No 15
Intro, Ex. Cat., Kunika Chemould, Sept 1972
EX., CAT., Gallery Chemould, Oct 1974

Parimoo Ratan

EX. CAT, (Jointly with Naina Dalal) A Testament, an Essay, Statements, Jehangir Art Gallery, Oct 1964
A review in *Dinman*, 14th Jan 1966
JAGDISH SHIVPURI, Intro, Ex. Cat, Retrospective Exhibition, (1957-72) Rabindra Bhawan, New Delhi, Sept 1972
R. BARTHOLOMEW, (review) *The Times of India*, 5th Oct 1972
A review in *Dinman*, Oct 1966
JAGDISH SHIVPURI, Intro, Ex. Cat., Pundole Art Gallery, Nov. 1973
RATAN PARIMOO, Words and Paint, an essay on twentieth century Indian art, *Design*, Dec 1964

Patel Balkrishna

J. SWAMINATHAN, Intro, Ex. Cat., Dhoomimal Gallery
B.C. Dalal, Interview with Balkrishna Patel, *The Times of India* (?)

Patel Gieve

A. PADAMSEE, Intro, Ex. Cat., Pundole Art Gallery, Nov 1972

Patel Homi

D.G. NADKARNI, Intro, Ex. Cat., Chemould Gallery, Oct 1967
EX. CAT., Chemould, March 1971
HARINDRANATH
CHATTOPADHAY, Intro, Ex. Cat., Kunika Chemould, Feb 1973

Patel Jeram

R.L. BARTHOLOMEW, Intro, Ex. Cat., Kunika Gallery, 1962
EX. CAT., Shridharani Gallery, Dec 1962
EX. CAT., Kunika, 1963
ANJALI DE, A Burnt Out Case, Jeram Patel (review) *The Century*, 26th Oct 1963
S.B. CHATTERJEE, Intro, Ex. Cat., Arts and Prints Gallery, Statement by the artist
GULAM SHIEKH, Intro, Ex. Cat., Recent Drawings, Shridharani Gallery, Oct 1968
JERAM PATEL, 'I do not creat', *Contra*, 66, No 5-6, June 1967

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Patel Vinodray

R.N. VINODRAY PATEL, *Artrends*, Vol VI, Nos 2 & 3, Jan-April 1967

Pochkhanawala Pilloo

MULK RAJ ANAND, P. Pochkhanawala, *Marg* Dec 1962
EX. CAT., Metal scapes, Gallery Chemould, Aug 1974

Pyne Ganesh

ARANY BANERJEE, Ganesh Pyne, LKC No 15

Prashar S.L.

MULK RAJ ANAND S.L. Prashar, *Marg* Dec. 1962
KAPUR SINGH, S.L. Prashar, *Rooplekha*, Vol XXIX, Nos 1 & 2

Ramachandran A.

EX. CAT., Kumar Gallery, Dec 1966
EX. CAT., Kumar Gallery, Dec 1967
JAYA APPASAMY, A. Ramachandran, Conversation with the artist, LKC No 17

Ramanujan K.

JOSEPH JAMES, Ramanujan, *Artrends*, Vol V No. 4, Vol VI No. 1, July/Oct 1966
A tribute to his work by K.C.S. Paniker and his artistic person by the Art Reviewer of *Indian Express*, 9th June 1973, Madras, Reprinted by *Vrishchik*, June 1973
(?), RAMANUJAN, *Artrends*, Sept 1974
EX. CAT., Chemould, 1973

Ram Kinker Baij

JAYA APPASAMY, Ram Kinker, CIAS, LKA
Intro, Ex. Cat., International Cultural Centre, New Delhi
BALBIRSINGH KATT, Lyrical Dynamism of Ramkinker's Sculptures, *Rooplekha*, Vol XXXVIII Nos. 1 & 2
VINAYAK PUROHIT, Ram Kinker, *Design*, May 1959
EX. CAT., Paintings, Sketches, Sculptures, Calcutta Arts Council, Calcutta, Aug/Sept 1961
RATAN PARIMOO, Ram Kinker as a Painter and Sculptor, *Anyemanye*, Calcutta, 1973
PRANAB RANJAN RAY, Reflections on the art of Ram Kinker, Ex. Cat., Birla Academy of Art & Culture, Calcutta, March/April 1972

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

K.G. SUBRAMANYAN,	An artist crazy with his Art, as above
Ram Kumar	
R. BARTHOLOMEW,	Ram Kumar, *Design*, Dec 1957
	Ram Kumar's Impressions of Varanasi, *Design*, Aug 1960
	Intro, Ex. Cat., Kumar Gallery, Sept 1959
	Intro, Ex. Cat., Kunika Gallery, Nov 1961
	Intro, Ex. Cat., Kumar Gallery, Oct 1973
DNYANESH,	Ram Kumar, *The Economic Times*, 21st Jan 1973
GEETA KAPOOR,	Early Paintings of Ram Kumar, *Pratipaksha* (Hindi), weekly 7th Jan 1973
SHAMLAL,	Ram Kumar, CIAS, LKA
J. SWAMINATHAN,	Intro, Ex Cat., Kumar Gallery, Oct 1973
RAM KUMAR,	'Patronage', symposium on the problems of modern painting, *Seminar* 16 Dec 1960
Raval Rasik	
(?)	Rasik Raval, *Design*, Sept 1958
R.C.,	Rasik Raval, *Marg*, Vol VI No. 1
Raval Ravishanker	
KUMAR,	(Gujarati) Kala ank, Ahmedabad Dec 1967, Special number on Ravishanker Raval
Ravi Varma Raja	
KRISHNA CHAITANYA,	Ravi Varma, CIAS, LKA
RAMESH SANZGIRI,	Ravi Varma ke ujde raj men, *Dharmayug*, 21st Oct 1973
Raza S.H.	
BARNETT D. CONLAN,	S.H. Raza, *Rooplekha*, Vol XXIX Nos. 1 & 2
WALDMER GEORGE,	Raza and the Orient of the Spirit, LKC No. 16
R. VAN LYDEN,	Raza, Shadanga Series, Bombay (reviewed by C. Fabri, LKC No. 1)
S.V.V.,	Raza and his Art, (*The Times of India*,) (?)
EX. CAT.,	Chemould Gallery, April 1968
RAZA S.H.	'Toward new Horizons', symposium on Modern Art in India, *The Illustrated Weekly of India*, 17th June 1960
Reddy Krishna	
V.R. AMBERKAR,	Krishna Reddy, *Design*, Jan 1959

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

BHUPENDRA KARIA, Krishna Reddy, Contemporary Graphic Artists, *Marg*, Vol XIX, No. 4, Sept 1966
(?), Krishna Reddy, CIAS, LKA
S.W. HAYTER, Intro, Ex. Cat., Oslo, Jan 1962
Intro, Ex. Cat., A.P. Lalitkala Akademi, Hyderabad, 1973
KRISHNA REDDY, Media versus Expression, LKC No. 11

Reddy P.T.

DRAWINGS PAINTINGS & SCULPTURES by P.T. Reddy, New Book Co. Bombay, 1941
A.S. RAMAN, The Art of P.T. Reddy, *Rooplekha* Vol XL Nos. 1 & 2

Roy Chowdhury D. P.

(?), D.P. Roy Chowdhury, CIAS, LKA
MULK RAJ ANAND, D.P. Roy Chowdhury, *Marg*, Dec 1962
D.P. ROY CHOWDHURY, The Artist and the Critic, *Rooplekha*, Vol XXXIII, Nos. 1 & 2
Art as a means of livelihood, *Rooplekha*, Vol XXIV, Nos. 1 & 2

Roy Jamini

(?), Jamini Roy, *Design*, April 1959
(?), Jamini Roy, CIAS, LKA
AMRITA, JAMINI ROY, LKC No. 2
BISHNU DE & JOHN IRWIN, Jamini Roy, Indian Society of Oriental Art, Calcutta, 1944
MULK RAJ ANAND, Conversation with Jamini Roy, OH CALCUTTA, Summer 1973

Sabawala Jehangir

CHITRA, Studies in the development of J. Sabawala, *Marg*, Vol VI No. 2
RICHARD LANNOY, J. Sabawala, Cubist Abstractionist, *Marg*, Vol X, No. 1, Dec 1956
VINAYAK PUROHIT, J. Sabawala, *Design*, Dec 1958
S.V. VASUDEV Sabawala, Shadanga Series, Bombay
A. JUSSAWALA, Intro, Ex. Cat., Kunika Chemould, Dec 1972, Jehangir Art Gallery, Feb/March 1973
DNYANESHWAR NADKARNI, Intro, Ex. Cat., Chemould Gallery, June 1969
NISSIM EZEKIEL, How Good is Sabawala? *The Times of India*, March 18th 1973

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Sadwelkar Baburao

SUNANDA, B. Sadwelkar, *Artrends*, Vol VI, Nos. 2 & 3, Jan-April 1967

EX. CAT., Jehangir Art Gallery, Jan 1974

Sagra Piraji

EX. CAT., Gujarat State LKA, Sept 1964

EX. CAT., Kunika Chemould, April 1966

J. SWAMINATHAN, Intro, Ex. Cat., Dhoomimal, Oct 1973

Samant Mohan

(?), M. SAMANT, *Marg*, Vol VII, No. 2 March 1954

S.V. VASUDEV, Mohan Samant, *Artrends*, Vol V, No. 4, Vol VI, No. 1, July-Oct 1966

EX. CAT., World House Galleries, New York, Jan/Feb 1964
Review in *Time* Magazine, New York, 6th March 1964

EX. CAT., Chemould, Feb. 1966

Santosh G.R.

(?), SANTOSH, *Marg*, Vol VIII, No. 2, March 1955

LOKNATH BHATTACHARYA, Intro, Ex. Cat., Kumar Gallery, Jan/Feb 1962

M.K. TIKU, A Tantric artist from Kashmir, Santosh, *The Times of India*, 28th Feb 1971

S.A. KRISHNAN, Santosh, A painter of Kashmir, LKC, No. 4
Image and Inspiration, Studio Interview, G.R. Santosh, LKC No. 12
Intro, Ex. Cat., Kumar Gallery, 1962
Intro, Sublimation of Desire, Ex. Cat., Kumar Gallery, Dec 1971

EX. CAT., Chemould Gallery, Jan 1968, Poems by the artist

Sanyal Babesh

DINKER KOWSHIK, Sanyal, LKA

EX. CAT., Sanyal 70, Exhibition of the works of pupils, New Delhi

Sehgal Amarnath,

MULK RAJ ANAND, *Marg*, Dec. 1962
Amarnath Sehgal, Marg Publications

VIMLA MALLIK, A Sculptor Searches for his Origins, Amar Nath Sehgal, *Times Weekly*, *The Times of India*, 2nd May 1971

S.V. VASUDEV, Amar Nath Sehgal, *Marg*, Vol VI, No. 1

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

L.P. SIHARE, Intro, Ex. Cat., Selected Sculptures, Graphics, and Drawings, (1947-72), National Gallery of Modern Art, New Delhi, 1972

SHANTA SERBJEET SINGH, Sehgal at National Gallery of Modern Art, *The Economic Times*, 3rd Dec 1972

AMAR NATH SEHGAL, An Experiment in Art Education, *Rooplekha*, Vol XXV, No. 2

Sen Paritosh

ASHOK MITRA, Intro, Ex. Cat., Calcutta and Bombay, 1973

PARITOSH SEN, 'Modern Art', a symposium on the problems of modern painting, 'Artist & Art' *Seminar* 16 Dec. 1960

Reflections, LKC No. 9

Shah Himmat

J. SWAMINATHAN, Intro. Ex. Cat., Arts & Prints Gallery, March 1965

EX. CAT., Kunika Chemould, (n.d.) Poems by Shrikant Varma

Shah Somalal

Album of Reproductions, Probably Ahmedabad, 1934 (?)

Shah V.C.

P.L. ROUSSEL, Intro, Ex. Cat., Taj Art Gallery, 1963 (?)

Sheikh Gulam

R. BARTHOLOMEW, Intro, Ex. Cat., Kunika, Feb 1963

GIEVE PATEL, Interview of Gulam Sheikh, *The Times of India*, 19 Oct 1969

EX. CAT., Bombay, 1969, 'On Persistence', Statement by the artist

'SHEIKH'S UNIVERS', (review), *Link*, 17th Jan 1971

Sher-Gil Amrita

BALDOON DHINGRA, Amrita Sher-Gil, CIAS, LKA

CHARLES FABRI, Amrita Sher-Gil, *Design*, Dec 1957

Notes Towards a Biography of Amrita Sher-Gil, LKC No. 2

GEETA KAPOOR, Amrita Sher-Gil, Old and New, *The Illustrated Weekly of India*, 12th March, 1972

Editor, Amrita Sher-Gil, with essays by Vivan Sundaram, K.G. Subramanyan, Geeta Kapoor and Gulam Sheikh, including letters written by Amrita Sher-Gil, Marg Publications

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

KARL KHANDALWALA, Amrita Sher-Gil, New Book Co, Bombay, 1944
KESHAV MALIK, Sher-Gil Reconsidered, LKC No. 14
The Usha, Journal of Art & Literature, Vol III, No. II, Amrita Sher-Gil Number, Lahore, 1942
AMRITA SHER-GIL, Evolution of my Art, published in *Usha* above
Trends of Art in India, published in *Usha* above

Shiv Singh

EX. CAT., Rabindra Bhawan, New Delhi, Jan 1973

Soma Maganbahi

R. BARTHOLOMEW, Intro, Ex. Cat., Lithographs, P. Soma Maganbhai & Nakli Ram, Shridharani Gallery, March 1965

Souza, F.N.

S.K. BHATTACHARYA, F.N. Souza, An Eclectic, in Indian Art, *Rooplekha*, Vol XXXVI, No. 1 & 2
DR. H. GOETZ, Robel Artist — Francis Newton, *Marg*, Vol III, No. 3
EDWIN MULLINS, F.N. Souza, London (?)
Intro, Ex. Cat., Kumar Gallery, 1962
VINAYAK PUROHIT, F.N. Souza, *Design*, May, 1963
ANDREW SINCLAIR, Intro, Ex. Cat., Callery One, London, Nov/Dec 1962
S.V. VASUDEV, Souza, Old and New, *Illustrated Weekly*, 11th Feb 1973

Sreenivasulu K.

A.K. GHOSE, K. Sreenivasulu, *Rooplekha*, Vol XXXVII, Nos. 1 & 2
S.A. KRISHNAN, Sreenivasulu, CIAS, LKA
RAMACHANDRAN K.N. Sreenivasulu, *Artrends*, Vol I, No. 3 April 1962

Subramanyan K G.

SUNANDA, K.G. Subramanyan, *Artrends*, Vol V, Nos. 2 & 3, Jan-April 1966
GULAM SHEIKH, Art, Back to the Grassroots—an Interview with K.G. Subramanyan, *Times Weekly*, *The Times of India*,
K.G. SUBRAMANYAN, The Artist on Art, LKC No. 3
Thoughts on Murals, LKC No. 14
The Uses of Art Criticism, LKC No. 16
EX. CAT., Kunika Chemould, Jan 1972

Sundaram Vivan

ROBERTA NAIK, Vivan Sundaram, *Design*, August 1966

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

EX. CAT., Dhoomimal Gallery, 1966

GEETA KAPOOR, Intro, Ex. Cat., Drawings, Kunika Chemould, 1972

Sultan Ali

S.A. KRISHNAN, J. Sultan Ali, A Painter with a conviction, *Rooplekha*, Vol XXXIV, Nos. 1 & 2

SUNANDA, Sultan Ali, *Artrends*, Vol III, Nos. 1 & 2, Oct 1963-Jan 1964

EX. CAT., 15 paintings and drawings, Kumar Gallery

TANVIR BEHL, Intro Ex. Cat., Chemould Gallery, Dec 1967

EX. CAT., Sapdo – Paintings based on serpent, Dhoomimal Gallery, 1973

Swaminathan J.

ROSHAN ALKAZI, Artists and the world art exhibitions, interview with Swaminathan, *The Times of India*, Dec 1969

M.V.D., J. Swaminathan, *Artrends*, Vol IV, No. 4 and Vol V No. 1, July/Oct 1965

NISSIM EZEKIEL, The Art of Swaminathan, *The Illustrated Weekly of India*, 21st Nov 1971

GEETA KAPOOR, The Art of Swaminathan, *TOI*, (?)

EX. CAT., Chemould Gallery, Nov/Dec 1965

EX. CAT., Chemould Gallery, Oct 71, Statement by the artist

SUREN NAVLAKHA, Intro, Ex. Cat., 'Perceptions', Gallery Chanakya, Jan 1972, Autobio-note by the artist

VRINDA NABAR, Language of Painting, : Talking to Swaminathan, *The Times of India*, 13th April, 1975

J. SWAMINATHAN, The Cube and the Rectangle, (pamphlet)

Colour Geometry (statement by the artist) Ex. Cat., 1967

Tagore Abanindranath

MULK RAJ ANAND, *Marg*, Dec 1962

JAYA APPASAMY, Abanindranath Tagore and the Art of his Time, LKA, 1968

R. CHAKRAVARTY, ed., ANT, His early works, Calcutta, 1951

PRODOSH DAS GUPTA, Intro, Ex. Cat., National Gallery of Modern Art, New Delhi, n.d.

MUKUL DEY, ANT, A survey of the master's life and work, Vishva Bharati Quarterly, Abanindra Number, May-Oct 1942

STELLA KRAMRISCH, The genius of ANT, VBQ, May-Oct 1942

JUEL MADSEN ANT, *Rupam*, July/Dec 1924

 CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

B.B. MUKHERJI, The Art of ANT, VBQ, May-Oct 1942
Chronology of ANT'S painting, in ibid
S.K. NAMDI, Aesthetics of ANT, Proceedings of the Seminar on Indian Aesthetics and Art Activity, Simla, 1968
RAI GOVIND CHANDRA, ANT, Calcutta, 1951
L.P. Sihare, ANT and Some of his desciples, Intro, Ex. Cat., National Gallery of Modern Art, Aug/Sept 1971
K.G. SUBRAMANYAN, The Phenomenon of Abanindranath Tagore, Abanindranath Centenary Celebrations Committee, Vishva Bharati, 1973
SOVON SOM, Abanindranath, the sculptor, published in above
Journal of Indian Society of Oriental Art, Abanindra Number, 1962
ANT AND RANI CHANDA, Jorasankore Dhare, Vishva Bharati, 1944
(Gujarati Translation by Ramnik Meghani, Swati Prakashan, Bombay, 1963)
ANT, Gharoa, Vishva Bharati, 1942
ANT, Some Notes on Indian Artistic Anatomy, *Modern Review*, March 1914
Six Limbs of Indian Painting, MR, Oct 1915, Reprinted in VBQ, May-Oct 1942
Bhageshwari Lectures, Bhageshwari Silpa Prabandawali, (1921-29), Calcutta University

Tagore Gaganendranath

MULK RAJ ANAND, GNT, Realm of the Absurd, *Rooplekha*, Vol XXXVII Nos. 1&2
ANONYMOUS, Painting in Bengal — The Art of Gaganendranath Tagore, *Welfare*, 24 Sept 1928
ABANI BANNERJI, GNT's New Indian Art, *Modern Review*, March 1924
NIRAD CHAUDHARI, The Art of GNT, *Modern Review*, March 1938
O.C. GANGULY, Obituary of GNT, *Amrit Bazar Patrika*, Calcutta, 1938
My Reminiscences of GNT, Souvenir of the GNT Centenary, Rabindra Bharati Society, Calcutta, Sept 1967
STELLA KRAMRISCH, An Indian Cubist, *Rupam*, July 1922
RATAN PARIMOO, Gaganendranath Thakur ane emna chitro, *Kumar* (Gujarati) May 1968
RATAN PARIMOO, The Chronology of the Paintings of GNT, *Chavvi*, Bharat Kala Bhawan, Banaras, 1971
KHITIS ROY, GNT, CIAS, LKA
DINESH CHANDRA SEN, GNT, As I knew him, Journal of Indian Society of Oriental Art, June/Dec 1938

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

GNT, Birupa Bajra (caricatures), The Thunder of Redicule, 1916
Reform Screams, (caricatures), 1921
Bhaondad Bahadur, (fairy tale in Bengali,) Signet Press, Calcutta, 1938

RATHINDRANATH TAGORE, On the Edges of Time, Calcutta, 1958

Jotirindranath Tagore

JYOTIRINDRANATH TAGORE, Portrait Drawings, Studio, London, 1910

Rabindranath Tagore

MULK RAJ ANAND, Rhythm as the essence of his approach to painting, *Marg*, Vol XIV, No. 2 March 1962

STELLA KRAMRISCH, The Drawings of RNT, VBQ, Vol 26, Nos. 3&4, 1962
Four Elements in the Visual Work of RNT, LKC, No. 2

ASOK MITRA, RNT the Painter, *Design*, Jan 1958

B.B. MUKHERJI, Evolution of RNT's Art, VBQ, Vol 26, Nos 3&4, 1962

PRITHWISH NEOGY, Drawing and Paintings of RNT, LKA, 1961

RABINDRANATH TAGORE, My Reminiscences, London, 1917
My Pictures I,
My Pictures II,

Vaghela Gautam

SUNANDA, Gautam Vaghela, *Artrends*, Vol IV, Nos. 2 & 3, Jan-April 1965

Vasudev S.G.

JOSEPH JAMES, Vasudev, *Artrends*, Vol V Nos. 2 & 3, Jan-April 1966

S. SUNDARESHAN AND R. RAMASWAMI, Interview, 'One must be in love with Art, says Vasudev, (newspaper cutting) (?)

Venkatappa K.

V. SITARAMIAH, Venkatappa, ICAS, LKA

Vishwanathan

EX. CAT., Chemould Gallery, Feb 1975

Vithal B.

EX. CAT., Taj Art Gallery, Jan 1965

Catalogues of Group Shows;

1. Catalogue of the Exhibition of the Paintings of the New Calcutta School, Victoria and Albert Museum, 1914

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

2. The Calcutta Group, (n.d) 1951 (?), Introduction, biodata and illustrations
3. The Bombay Group, IVth Annual Exhibition, Oct—Nov 1958, Jehangir Art Gallery
4. Graphic Exhibition, Kunika, Dec 1961, Intro by R. Bartholomew
5. Group 1980, New Delhi, Oct 1963, Intro by Octavio Paz
6. Six Artists in Black & White, A. Padamsee, B. Chabra, Gaitonde, Husain, K. Khanna, Ram Kumar, Sept 1964
7. Pundole Art Gallery, 8th Anniversary Exhibition, May 1971
8. First All India Graphic Exhibition, Silpi Chakra, New Delhi, 1971 Intro. by Jaya Appasamy
9. THE REJECTS, From the National Exhibition of Art, New Delhi, 1972
10. Annual Exhibitions of Contemporary Art, Birla Academy of Art and Culture, Calcutta, Fifth Anniversary, Jan 1972; Sixth Anniversary, Feb 1973, Eighth Anniversary, Jan 1975
11. Exhibition of Local Painters, Ahmedabad Municipal Corporation, 1972
12. Society of Contemporary Artists, Calcutta, Birla Academy, Calcutta and Rabindra Bhawan, New Delhi, 1972
13. Group Show G. Sheikh, Nagji Patel, K. Chhatpar, Bhupen Khakhar, Jehangir Art Gallery, Nov/Dec. 1972
14. Exhibition of Paintings and Photographs by Local Painters, Ahmedabad Municipal Corporation, May 1971
15. Calcutta Painters '74. Jehangir Art Gallery, Bombay, Birla Academy, Calcutta

Catalogues of Group Exhibitions of Contemporary Indian Art held Abroad (incomplete)

1. Eight Contemporary Painters of India — Interaction of East and West, India America League, Lever House, New York, July 1963
2. Ten Painters of India, the University of South Florida, USA, 1964
3. Report of the Exhibition "Art Now in India", New Castle Upon Tyne, England Dec- Jan 1966
4. Contemporary art From India, Museum Folkwang, Essen, 1959
5. Contemporary Art of India, Gallery 63, New York (?)
6. Indian Painters of Today, Zurich, 1970
7. Expo' 70, Osaka, Japan
8. Tantra Art, Montreal, Canada, 1971
9. Recent Art of India, Eastern Europe, 1972
10. Renwik Gallery, Washington, 1973, Intro. by R. Bartholomew

Exhibition Catalogues of Various Art Societies:

Lalit Kala Akademi, New Delhi

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

Catalogues of National Exhibition of Art held annually from 1955 to 1970, contain biodata of prize winning artists, and illustrations.
Catalogue of 25 YEARS OF INDIAN ART, 1972, contains a collection of essays and illustrations
Catalogue of National Exhibition, 1973, contains also citations by R. Bartholomew
Catalogues of TRIENNALE INDIA, Indian Section, No I, 1968; No II, 1971; No III, 1975
Bombay Art Society, Bombay
Catalogues of Annual Exhibitions from 1937 onward to the current year, all profusely illustrated
Catalogues of special importance:
Some Natable Pictures of the Fortysixth Annual Exhibition. Jan 1937
Golden Jubilee Exhibition, 1939
Diamond Jubilee Souvenir, 1888-1948 (informative articles and pictures)
Seventyfive years of Bombay Art Society, 1964, Compilation by Jag Mohan
Bombay Art Society Art Journal, monthly issues during 1964, 1965, 1973
Art Society of India, Bombay
Catalogues of Annual Exhibitions, 1949, 1967
Also Catalogues of Annual Art Exhibitions of AIFACS, New Delhi, Andhra Pradesh Lalit Kala Akademi and Hyderabad Art Society, Hyderabad Gujarat State Lalit Kala Akademy, Ahmedabad etc.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh

ABOUT THE AUTHOR

Dr. Ratan Parimoo is an art historian and painter. He is working now as Dean of the Faculty of Fine Arts, M. S. University Baroda. He has been teaching History of Art and Aesthetics since 1959, and was appointed as Head of the Department of Art History in 1966. He studied History of Art at London University on a Commonwealth Scholarship and has widely travelled in Europe, USSR and USA the latter country he visited recently on a Rockefeller grant. He is the author of the well-received book "The Paintings of the three Tagores —Abanindranath, Gaganendranath and Rabindranath"—for which he earned the doctorate degree. He has been regularly exhibiting since last eighteen years. He was born in Srinagar in 1936.